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New Zealand

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ISSUE
68

CREATE A VISUAL FEAST:

EXPERT FOOD PHOTOGRAPHY
TIPS AND TRICKS

PAGE 40

SHOOTING LIGHT:

BASIC KIT ESSENTIALS

PAGE 26

MASTER LIGHTROOM'S DEVELOP MODULE

PAGE 86

TOP 12 TIPS
FOR STRIKING PORTRAITS

**READERS'
QUESTIONS
ANSWERED:**
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TRAVEL SHOTS

EXPERIENCE THE FACES OF JERUSALEM IN THE OLD CITY





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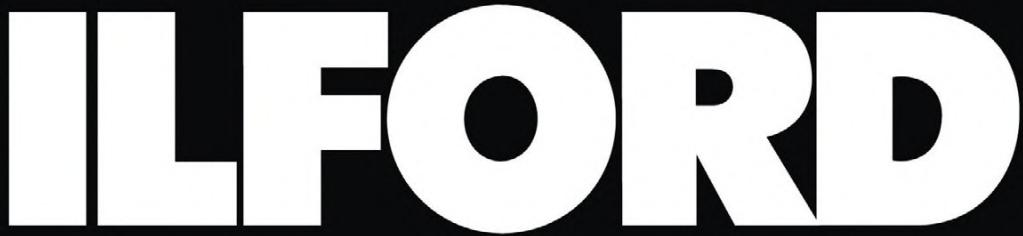
James Simmons has been awarded some of Australia's highest accolades for his fine art photography, illustrative work and wedding photography. James, based in Perth, Australia, works as a commercial photographer and specialises in fine art wedding photography.

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REACHING NEW HEIGHTS

Unmanned aerial vehicles – more commonly referred to as drones – are becoming much more accessible for photographers, which is something that I’m finding quite exciting and enthralling. There’s just something about being able to look down on a place from above, and realize how much more there is to see than you can sometimes appreciate from a grounded perspective. When I was flying into Queenstown for the recent NZIPP Infocus conference, that feeling of awe as we were suspended above the snow-capped mountains was just unbelievable. Although this time I witnessed it from a manned vehicle – thank goodness – the sights that are becoming viewable with the various models of drones available for photographic use lead to some stunning shots.

I was thinking about how it was possible for people to shoot aerial photography prior to the invention of our modern-day drones, so I delved into the matter, only to discover that photographers would make use of devices such as ladders, hot-air balloons, tall buildings, planes, rockets, and even pigeons to capture the shots they envisioned.

Kite aerial photography also came up during my research. A camera was attached to a kite and lifted to certain heights to capture a shot. It is suggested that a British meteorologist, Douglas Archibald, was among the first to experiment with this form of aerial photography all the way back in the 1880s. This was the method used to capture such subjects as the devastation caused by the 1906 San Francisco earthquake and fire – photographed by George R Lawrence.

Nowadays, the drones we use may be digital and gyro-stabilized to counteract the movement of the vehicle to ensure good, stable, and sharp images from the sky. We also have more control over the movement of the device, depending on how good our handling skills are when using remotes from the ground – don’t worry, if your flying skills aren’t quite up to scratch, you can take a drone-flying course. In many cases, we are able to tilt the camera while it’s flying, and record video. Many of these devices are very light in weight – so it’s not like carrying a rocket in your backpack.

Of course, with new ventures that create a sense of the unknown comes fine-tuning of rules and regulations around how to use them in the safest possible manner, and recently these rules have been officially put in place by the Civil Aviation Authority. There are regulations around the weight of the vehicle, making sure you have property-owner consent before flying above a property, certain height restrictions, and a variety of other rules to ensure the safety of those on the ground, and those in the sky as well. You can read more about these conditions in our article on page 12.

As time goes on and technology becomes more advanced, we’re in for many more photographic treats, allowing even greater heights to be reached. In this issue, our Buyers Guide explores what the options are for those interested in getting into aerial photography. Head over to page 76 to explore the various devices out in the market at the moment. If you’ve already started your sky-high experimentation, I’d love to see what you’ve captured. Send your shots and videos through to me at editor@dphoto.co.nz, or tag [@dphoto_magazine](#) or [#nzdphoto](#) on Instagram.

Lara Wyatt

D-Photo

Cover image: Shaun Cato-Symonds

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TOTAL NZ NET CIRCULATION TO 30/06/2014 5007



D-Photo

6 COMMUNITY PERSPECTIVE

This page is owned by you: we want to see your work, where you're going, what you're shooting, and what you're thinking

8 FOCUS

We find all the news you need to know, including conferences to attend and competitions to enter, and we discover photographic achievement

16 WHAT'S ONLINE

We'll keep you updated every issue with what you can find over at dphoto.co.nz – extended galleries, reviews, interviews, and more

18 PROFILE: ILAN WITTENBERG

We explore Ilan Wittenberg's series, Faces of Jerusalem, and find out the process behind capturing the shots

26 FOLIO: STEPHEN ROBINSON

Adrian Hatwell talks to Stephen Robinson about travelling with minimal equipment and capturing incredible moments

34 ONE TO WATCH: EDIN WHITEHEAD

Lara Wyatt talks to nature and wildlife photography up-and-comer Edin Whitehead about where she wants to take her photography

38 SUBSCRIBE AND WIN

Get every issue of *D-Photo* delivered to your door and be in to win an Epson Expression XP-800

40 STYLE: FOOD PHOTOGRAPHY

D-Photo talks to four food photographers about the style of photography, trends, and tips and tricks for beginners

48 AUTHORIZED RESELLERS

We talk to leading industry experts about the importance of purchasing through authorized resellers

50 ON LOCATION

Chris McLennan showcases the beauty of nature during his travels in Papua New Guinea and New Zealand

54 TECHNIQUE

Jackie Ranken discusses the process she went through to create her award-winning landscape images

58 CAPTURE

Andy Belcher looks into creating multiple exposures with his new camera

60 BEHIND THE LENS

Paul Petch suggests further ways to create great economical portraiture in part two of his series on portraiture on a shoestring budget

64 IN THE STUDIO

Luke White works with photographer Paul Alsop on a series of wet-plate-process images, and details the experience

66 PRACTICE

Mareea Vegas talks to photographer Helen Clegg about the processes behind her works

70 GEARUCATED

Focusing on portraiture photography, Rebecca Frogley runs you through how to make the most of the gear in your kit to achieve quality images

76 BUYERS GUIDE

D-Photo brings you the vast array of drone options and accessories available to undertake your sky-high visions for photography

80 HOW TO

Mead Norton answers readers' questions about travel photography

84 CRITIQUE

Mike Langford shares his tips on improving readers' images

86 IMAGE

Hans Weichselbaum delves deeper into Lightroom, this time exploring the Develop module

90 KIDS PHOTO COMP

Guest judge Sarah Clayton picks this issue's winner

92 CLUB

We showcase Waikato Photographic Society's club member Emil Damian's photography, and talk to him about his work

94 Q&A

We talk to SAE Creative Media Institute's campus manager Suzette Major about the organization, and its opportunities for film-makers

95 CALENDAR

Make sure you have all the important dates in your planner

96 PARTING SHOT

Next issue, we talk to professional and junior award-winning photographers, discuss birth photography, and answer all your wildlife-photography questions



COMMUNITY PERSPECTIVE

Feedback:
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We want to show off your work. Every issue, we'll showcase what you're all working on, and publish the communication we've had with you

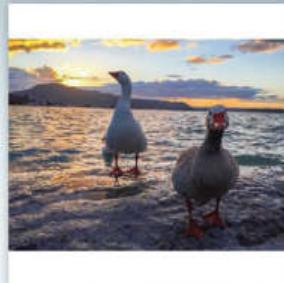
We've been following #nzdphoto and keeping track of our mentions @dphoto_magazine closely, and we love seeing what you're shooting. Keep the tagging up, and don't forget to follow us.



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Hunt out the camera obscura in Rarotonga

Michelle O'Neill responded to our recent social media post about CR Kennedy's camera obscura that was set up at the New Zealand Institute of Professional Photography's Infocus Queenstown conference. She said: "Having an ever-growing obsession with pinhole, the natural progression was to attempt a camera obscura. I flew to Dunedin earlier in the

year to turn my grandparent's place into a camera obscura house before it was sold due to them both passing. Now when I travel anywhere you will see a large sheet of black plastic and duct tape in my luggage. This image was taken on a recent trip to Rarotonga to shoot a wedding. I knew I wanted to set a camera obscura up, and when presented with a massive abandoned and derelict Sheraton resort I knew it was the perfect spot. There are already existing businesses in the building, such as laser tag, so I thought, why not set up another attraction of

my own? One for inquisitive people to search out. The camera has been made secure with any materials we could find lying around, as there was no glass to protect it from the elements. Before I left it behind I taped instructions on the door with my email in case people were interested, and needed further instructions." So, if you're heading to Rarotonga any time soon, see if you can hunt out O'Neill's set-up.



Got any burning questions about wildlife photography?

Fire them through to editor@dphoto.co.nz, and we'll get them answered in an upcoming issue.



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FIONA QUINN TO SPEAK AT IMAGE NATION



Fiona Quinn

Six of the 10 speakers to be presenting at Image Nation 2015 have been announced, with fashion and beauty photographer Fiona Quinn the latest to be included. The two-day conference, to be held at Auckland's Q Theatre over October 19–20, will inspire established, emerging, and aspiring professional photographers and provide them with information from a vast array of talented Australasian artists.

Fiona Quinn has been shooting fashion and beauty photography for a range of editorial and commercial clients for 15 years, often carrying out the job from concept and styling right through to the shoot. Alongside Quinn, making up the six-speaker line-up thus far, are Nels Israelson, who has focused on creating film- and television-poster imagery; Peter Bennett, who works within the realms of environmental reportage and architecture photography; David Cook, a specialist in documentary storytelling; Sean Izzard, who has had 20 years' experience with editorial and advertising photography; and Lisa Reihana, who has worked with multimedia, photography, sculpture, and screen culture in New Zealand.

For more information on Image Nation, visit imagination.co.nz.

ANNOUNCING GLOBAL COMP AND SECOND-GEN CAMERA



Olympus is at it again with its latest announcements — yes, that's plural. Not only has it announced its second-generation entry-level OM-D, the E-M10 Mk II, it is also launching a global photo competition, which is open for entries now. The E-M10 Mk II includes five-axis in-built image stabilization, which allows naturally lit images to be taken without the need for a tripod as it reduces camera shake, and it's got a 2.36-mega-dot OLED viewfinder and a tilting three-inch touchscreen LCD screen. It also has advanced smartphone integration utilizing Olympus' OI. Share app, which is available to both iOS and Android users, to wirelessly transfer pictures and videos to your phone quickly. It allows a wide range of subject interests, including wide-angle landscapes, portraits, travel movies, and macro close-ups, as well as your everyday social snaps. Perhaps you could put the E-M10 Mk II to the test when you submit images to the

Olympus Global Open Photo Contest 2015. It aims to showcase the beauty of the human experience and the natural world, and any device can be used to capture entries — even your smartphone. The grand prize winner will receive the latest Olympus PEN camera and prize money of ¥1M — around NZ\$13K.

For more information on the competition and to find out how to enter, head along to gopc.olympus-imaging.com.



GET YOUR FREE 2016 D-PHOTO CALENDAR NEXT ISSUE

The Christmas edition of *D-Photo* is definitely one not to miss — it's the issue that will set you up for an entire year's worth of inspiration thanks to the free 2016 calendar it comes with.

We were thoroughly overwhelmed by entries to our recent call on social media for readers' images to be submitted for the calendar, and we had a tough job of picking out our favourites — we just wish there were more than 12 months per year. Everything from astrophotography to pet photography, landscapes, portraits, nature

shots, creative, and illustrative, made an appearance on the Facebook competition page, and given the steady stream that filed into our inbox daily, it was a joy to open every single email.

The December 2014–January 2015 edition of *D-Photo* will be on sale from November 9, and will be jam-packed with inspiration to carry you through your summer holidays. That inspiration will continue at every turn of the month with your 2016 *D-Photo* calendar — we can't wait for you to see it.

SAE SPONSORS BIG SCREEN SYMPOSIUM

Bringing together Kiwi film-makers to discuss, debate, inform, and inspire, the Big Screen Symposium — to be held October 10–11 — will provide the opportunity for students of SAE Creative Media Institute to gain work experience during the two-day event, as SAE has now signed on as a sponsor.

The sponsorship is a wonderful fit for SAE, which has developed a great reputation for training audio engineers, as well as having branched further into film: it offers a diploma in film-making and is accredited to deliver a new degree — the Bachelor of Film Arts. Students will be encouraged to put the skills in film-making and audio engineering that they have

acquired during their training to work, to see how they cope in the real-life environment. SAE campus manager Suzette Major says she is excited by the sponsorship arrangement: "The Big Screen Symposium is such a fantastic industry event. This deal means that aspiring film-makers that are being trained at SAE can mix and mingle with the bigwigs from our industry. It will be hugely inspirational and valuable for them. We are really excited to be on board."

You can find more information about SAE courses at auckland.sae.edu, and information about this year's Big Screen Symposium at bigscreensymposium.com.



2015 IRIS AWARDS WINNERS ANNOUNCED

The winners of the 2015 Epson / New Zealand Institute of Professional Photography (NZIPP) Iris Professional Photography Awards were announced at the recent NZIPP Infocus conference in Queenstown, held over August 9–10. This year, Tracey Robinson was announced as the New Zealand Photographer of the Year 2015, Robert Piccoli received the Overseas Photographer of the Year 2015 award, the Highest-Scoring-Entry Award 2015 was received by James Phillips, and Rookie Photographer of the Year 2015 is Tamara Milldove.

The category winners included: Commercial: Esther Bunning, Landscape: Jackie Ranken, Illustrative: Esther Bunning, Documentary:



James Phillips

Tamara Milldove, Creative: Robert Wandless, Portrait — Classic: Jo Frances-Moore, Student: Sarah Champion, Travel: Terry Wreford Hann, Portrait — Creative: Nicola Wilhelmsen, Wedding — Classic: Michelle Phillips, Wedding

GET YOUR KETTLE BOILING, AND HEAD TO SRI LANKA

Following the success of last year's Dilmah Tea in the City photo competition, Dilmah and Canon are back with this year's edition, titled Tea Inspired Me. Images by selected finalists will be exhibited from February 11–21, 2016 at the Creative Arts Napier Gallery, with judging taking place on February 19 during the 2016 Tremains Art Deco Festival being held in Napier. The competition is open to both amateur and professional photographers, who are asked to submit a photograph that artistically depicts their tea-inspired moment. The contest opens in mid September, and photographers will have until January 22, 2016, to upload their photographs to dilmahteainspiredme.co.nz, where they will go through a moderation process prior to being published in the entrants gallery. But of course, you're waiting to hear what the prize could be. This year, entrants will be in the running to win Canon dollars to the value of \$4000 RRP to spend on Canon photographic equipment of their choice, as well as a 10 day, all-expenses-paid trip for two to Sri Lanka, which is valued at a total of \$18,200. We suggest putting the jug on now ...

Album: Katherine Williams, and Wedding — Creative: James Phillips. Congratulations to this year's winners. To see the full gallery, head to dphoto.co.nz and search for 'Iris 2015'.

EISA AWARDS' PHOTOGRAPHY PICKS

The European Imaging and Sound Association (EISA) Awards, announced on August 15, have selected their winning products in the Photography Awards category. The Best Product 2015–2016 awards were broken down into various sections, and the recipients were:

Professional DSLR Lens:
Canon EF 11–24mm f/4L USM

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Canon EOS 5DS/5DS R

Prosumer DSLR Camera:
Canon EOS 7D Mk II

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Compact System Zoom Lens:
Fujifilm Fujinon XF 16–55mm f/2.8 R LM WR

Consumer Compact System Camera:
Fujifilm X-T10

Premium Compact Camera:
Leica Q

Smartphone Camera:
LG G4

Consumer DSLR Camera:
Nikon D5500

Professional Compact System Lens:
Olympus M.Zuiko Digital ED 40–150mm f/2.8 Pro

Prosumer Compact System Camera:
Olympus OM-D E-M5 II

Photo and Video Camera:
Panasonic Lumix DMC-G7/G70

DSLR Telephoto Zoom Lens:
Sigma 150–600mm f/5–6.3 DG OS HSM | Sports

DSLR Lens:
Sigma 24mm f/1.4 DG HSM | Art

Travel Compact Camera:
Sony Cyber-Shot DSC-HX90/V

Compact System Lens:
Sony FE 90mm f/2.8 Macro G OSS

Professional Compact System Camera:
Sony A7 II

DSLR Zoom Lens:
Tamron SP 15–30mm f/2.8 Di VC USD

The awards celebrate new products that combine advanced technology, desirable features, great design elements, highly satisfying ergonomics, and the greatest value for money. For more information on the EISA Awards, visit eisa.eu.



Images courtesy of Starkwhite

SHOWCASING A BEAUTIFUL HESITATION

Thirty years of New Zealand photographer Fiona Pardington's work has taken over the three downstairs galleries at City Gallery Wellington. More than 100 photographs are showcased in her exhibition titled *A Beautiful Hesitation*, which is open until November 22. Death, sex, flesh, and the female gaze are just a few of the themes explored within Pardington's exhibition. She has described photography as a hesitation in time, and

makes use of this concept in her works to portray an unsettled understanding of the world. This will become apparent in the exhibition's range of intimate family portraits and her expansive projects involving objects and taonga that she has discovered in museum collections both here in New Zealand and in France.

As well as showcasing a variety of themes, the exhibition exposes Pardington's exploration of the parameters of photography within New Zealand and beyond, as it tracks her use of different photographic processes from analogue hand printing through to digital. For more information, visit citygallery.org.nz.

KIWI SECTION IN INTERNATIONAL COMPETITION



Mike MacKinver, winner, New Zealand National Award, 2015
Sony World Photography Awards

The New Zealand National Award section of the 2016 edition of the Sony World Photography Awards recognizes the single best image captured by a New Zealand photographer.

The competition is open for entries now, with entrants able to submit their images to any of the 10 Open categories of the competition and the winner to be selected from all the submissions made by Kiwi photographers. A winner and two runners-up will be chosen, and the prizes include Sony equipment and various types of World

Photography Organization membership, while the winning image will be exhibited at the 2016 Sony World Photography Awards Exhibition in London.

This year's categories are Architecture, Arts and Culture, Enhanced, Low Light, Nature and Wildlife, Panoramic, People, Smile, Split Second, and Travel.

Entries close on January 5, 2016; head online to worldphoto.org for more information surrounding terms and conditions and on how to enter the competition.

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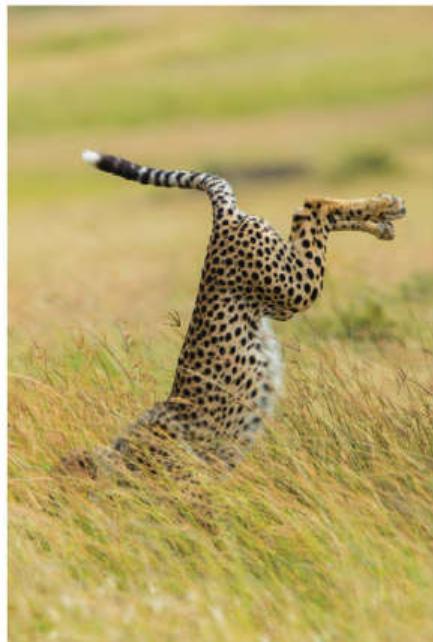
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GET YOUR FUNNY ANIMAL PICTURES READY



Mohammed Alnaser

A brand-new international competition has been launched that aims to explore nature's humorous side as well as its beauty. The Comedy Wildlife Photography Awards is now open for entries, with a submission deadline of October 1.

It's not all about capturing the technically best shot, either. Paul Joynson-Hicks, the competition's founder, says, "We are looking for funny, creative, dynamic, and interesting wildlife photographs, as well as, of course, being technically proficient. And don't forget the caption makes it funnier."

The competition runs alongside the Born Free Foundation, a wildlife charity that takes action to protect threatened species and stop animal suffering worldwide. The overall winner will receive a one-week photographic safari holiday for two in Southern Tanzania as well as a Nikon D750 with a 24–85mm lens.

For more details and to find out how to enter, visit comedywildlifephoto.com.

NEW ZEALAND'S FIRST PHOTO-BOOK FAIR SECURES VENUE

New Zealand's first photo-book fair, Photobook New Zealand, will run during Wellington's 2016 New Zealand Festival, from March 11–16. Massey University's College of Creative Arts has come on board as a supporter, providing the Te Ara Hihiko complex as the venue and the technical support required for the event. The fair aims to showcase New Zealand and overseas photo books, and the venue will allow plenty of space for exhibitors and book creators to sell their works. Industry members will be able to share



their inspirational stories surrounding photography and photo-book publishing, as well as information about such topics as distribution. Attendees will be able to learn about overseas practice, as well as look at New Zealand's history of photo-book publishing.

At the time of print, Photobook New Zealand was currently signing a series of Australian and New Zealand presenters for the event, with announcements to be made soon. Visit photoforum-nz.org/photobooknz for more information on the event.



REGULATION UPDATE FOR DRONE USE

It's hard to deny that images and footage captured by drones can be breathtaking, but using such remote aircraft does not come without its safety concerns, with 53 reported incidents in New Zealand in 2015 alone (to the end of June), an increase from 27 in 2014.

New Civil Aviation Authority rules came into effect on August 1 to improve the safety of users of unmanned aircraft, which includes that of drones and other airspace users as well as of people and property.

If a drone is to be used at night, beyond the user's line of sight (unaided by binoculars or the like) or in the dark, the user must receive Unmanned Aircraft Operator Certification from the Civil Aviation Authority. Flying your drone higher than 120m (400 feet) above ground level is also prohibited. An update to the existing rules also sees users required to receive consent from property owners — including the local council, for public spaces — to fly devices over their property, as well as having a plan to manage the safety risks.

Civil Aviation Authority general manager of general aviation

Steve Moore says, "Having a conversation with a property owner beforehand is an effective means of risk management, because they are likely to have the best knowledge of the risks.

"We are encouraging public land owners to be proactive. This could involve erecting signs at the park entrance indicating whether or not unmanned aircraft flights are allowed." To ensure you're working within the parameters of the new and updated regulations, visit caa.govt.nz/rpas.

Now available at Progear



Princess of Husky ©Anoush Abrar

FRANCHISE FOCUS

Mobile studios travel to Auckland

Duo Photography appears to be on the up and up this year, with the sale of its first franchise within New Zealand in July, which saw a Duo Photography mobile studio operating in Auckland. This is the first mobile studio that the company has sold as a franchise outside Wellington, where there are already four mobile studios operating — two of which have been running since 2004.

The opportunity to get into the photography



business and maintain your own Duo Photography franchise is still available. The company advises that it is suited to those who are able to work extremely well with clients, and bring out the best in their personalities to capture those

natural-emotion photos. The organization provides training for franchise owners and photographers on how to achieve just that. You can find more information on the franchise by downloading an information pack at duofranchise.com.

INDUSTRY INSIGHT



Safeguarding professional photographers

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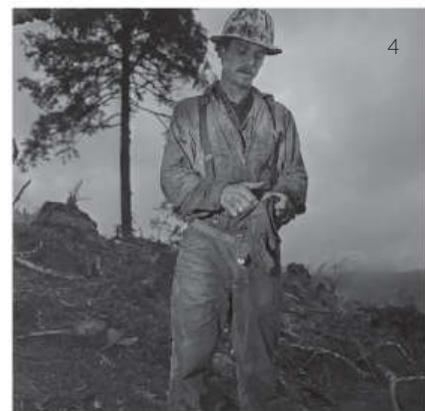
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1 GALLERY: IRIS AWARD WINNERS

We bring you the gallery of the winning images from the 2015 Epson/NZIPP Iris Professional Photography Awards.

2 GALLERY: BARE TRUTH

As well as discussing his *Faces of Jerusalem* project, Ilan Wittenberg talks about the current series he is working on.

3 TIME STANDS STILL

We talk to director Lara Macgregor about her upcoming show at Dunedin's Fortune Theatre, *Time Stands Still*, which focuses on a photojournalist and a foreign correspondent after they have been covering conflicts in the Middle East.

4 OPENING THE SKY

American photographer Larry Fink talks to us about his photography series that he has collated into a book, *Opening the Sky*.

IMMEDIATE ADVICE

In this day and age, anything and everything can be found online within seconds. With this in mind, we've decided to make sure you get immediate access to information about the new gear on the block, and we've transferred our reviews from paper to online. Each month we'll give you a snapshot of the equipment and programmes that we've reviewed here, and you'll find the extensive coverage over at dphoto.co.nz/reviews.

This issue we explored:



Lumix DMC-GX8.

We got our hands on Panasonic's Lumix DMC-GX8, and bring you all you need to know about the new camera.



Fujifilm X-T10

The brand-new Fujifilm X-T10 landed on our desk recently, so we checked out its potential and brought you all the ins and outs.



Dilmah

TEA INSPIRED ME

PHOTO COMPETITION

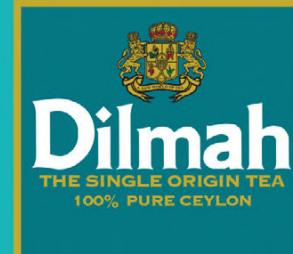
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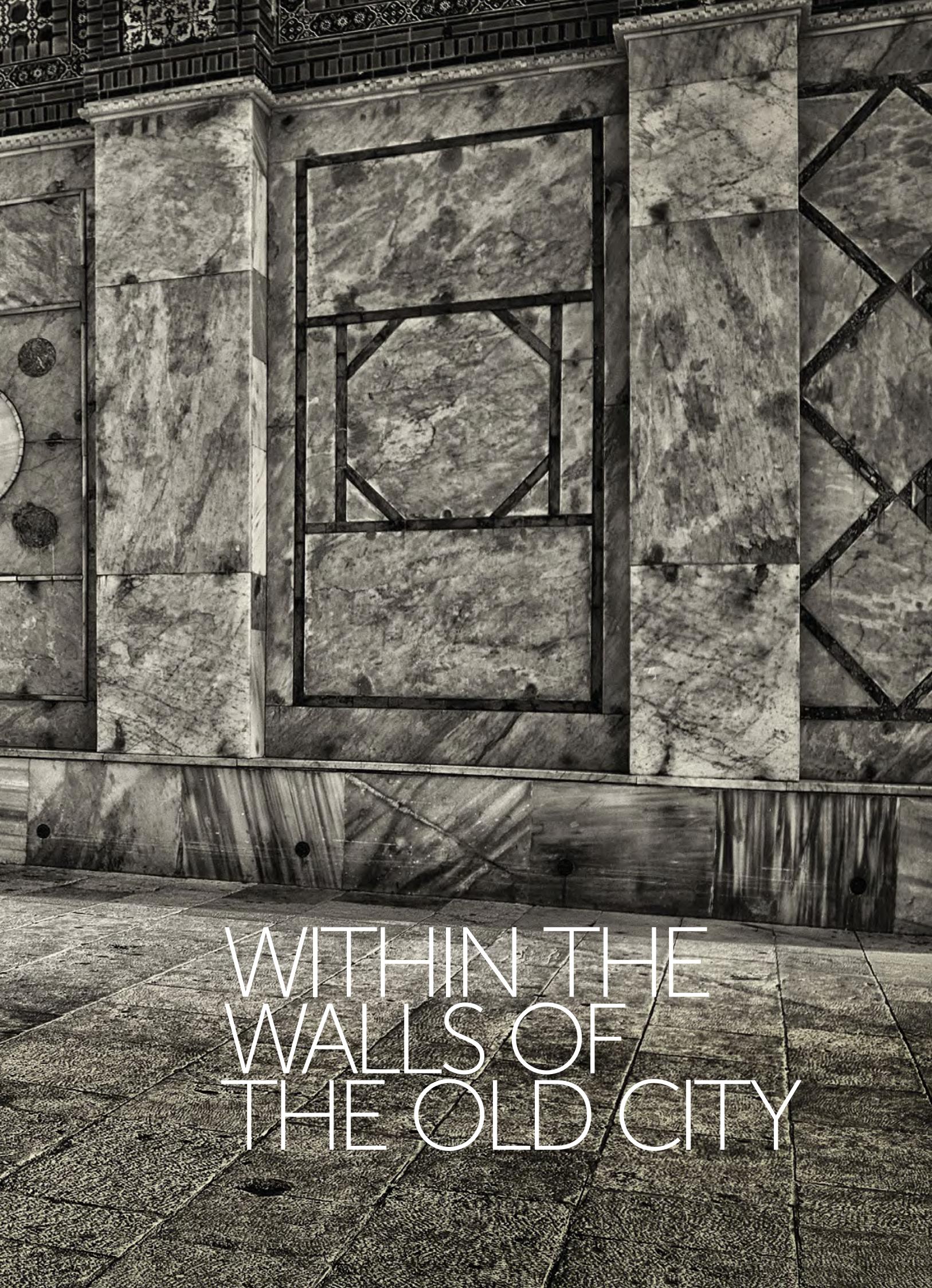
*Total RRP value.
Image shows prize suggestion.

Canon



PROFILE JEAN WITTENBERG





WITHIN THE
WALLS OF
THE OLD CITY



Ilan Wittenberg takes Lara Wyatt along on his visual journey through Jerusalem's Old City to capture images for his series *Faces of Jerusalem*

It's not hard to see why the Old City of Jerusalem captured Ilan Wittenberg's attention. It is beyond anything I have ever witnessed before. It's a place with more than 2000 years of history, all bricks and iron gates, and tiny shops packed floor to ceiling with cultural items, souvenirs, religious artefacts, and day-to-day requirements, all up for sale. And then there are the merchants with very few smiles but plenty of pride and honour.

"They're not happy, you can see that ... but they are serious for a good reason: the economy is slow. But it's who they are, this is their natural way. If you see people on the street, most are not smiling, and these people have seen their own share of hardship," Wittenberg explains emphatically about the merchants.

It was during a family trip to Israel that they all

went on a trip to the Old City of Jerusalem and came across the capital of Israel. "Usually I go with my camera and do my own stuff, but this time I said no, I'll be part of the family," he says, remembering. "I needed a strong collection of photographs to submit as a portfolio for my fellowship application to the Photography Society of New Zealand — and then I saw the huge potential there. It opened my eyes only when I got there, even though I'd been there many times in the past. It was interesting — the ancient streets, the people, the merchants, the mosques, the churches — it really is interesting."

Adamant that this trip would be about family bonding rather than stopping to pull out his camera all the time to the dismay of his family, Wittenberg had to delay the spark of an idea that was forming in his mind for another day: "I said to myself, OK, I'll go back again, and I



extended my stay just a little bit longer. My wife hates it when I stop and take photos, she simply keeps walking while I stay behind. It's not really enjoyable to walk with me, because I stop and I start talking to people — I could spend half an hour just photographing a wall. So, it really is just no fun ... I accept that, so I made four other trips to Jerusalem ... it was important to me."

With each trip, he packed his Sony **α7R** and set about wandering the streets, entering many stores and speaking, or, if necessary, miming, to the merchants to gain their permission to take their photo.





Wittenberg didn't want to portray the merchants in any way other than their natural state. He did not set about posing them — other than a few very rare situations in which he needed to raise someone's arm to get the composition of the image right — he did not ask them to smile, he only used the lighting available (no flash and no tripod), and he didn't create a photo-shoot atmosphere. Most of the time he would only take a single image, then put his camera away. On one occasion, though, he disobeyed all these rules when he was trying to take a photo of a man working in a traditional coffee shop, but it achieved a beautiful result.

"It was extremely dark and grimy," Wittenberg recalls. "He became a little embarrassed because I took so many photos of him, because, to be honest, they weren't all in focus and there was such bad light. I think he was joking with the people behind him that he was a model, that he was now a movie star. You can see the movement of his hand — that's how slow the shutter speed was. It's like a gamble when I take these photos; some are as slow as 1/30s, using high ISO because of the dim light."



With a cold atmosphere and a lack of customers filtering through the city, an air of tension is bred, and Wittenberg put out all the right signals he could to ensure he did not incite any trouble during the course of his roaming the streets and photographing.

"When I travel there, I am a proud New Zealander, which removes a lot of tension. People are relaxed and agree to have their portrait taken. I am also an Israeli, but I have to be careful not to mix politics in, because, if they knew that, it may create unnecessary tension. Some wouldn't be as natural with the camera or wouldn't allow me to photograph them. I walk the dark and empty streets at night, by myself — it could become dangerous too. If you say you're from New Zealand, 'Oh, Kiwi, welcome!'. Part of the problem, is that there are very few customers, very little foot traffic, because there is a lot of stress in this region —





wars, religious tension, and ongoing conflict, which scares tourists away," he explains.

But after showing his work to people and entering it into awards, including the Epson / New Zealand Institute of Professional Photography (NZIPP) Iris Professional Photography Awards at which he was named a finalist and his images received a silver award, many tell Wittenberg that they want to go there. "Not just because of the photos," he says, though. "They've always wanted to visit the holy land, so even though these are not always happy faces, people say, 'Wow, that's such a different culture'."

In terms of how the *Faces of Jerusalem* photographs work as a series, Wittenberg is quick to point out how the sepia toning of the images was a way to give them a timeless look while also ensuring they had a consistent and uniform appearance.

"If I was actually trying to put these in colour

— which is nice to be able to see the colourful merchandise — then the faces would turn out yellow, orange, or pink because of the different light sources; some are fluorescent and some are ambient ... I can remove the issue of different colours of their faces this way, or it would have been very distracting," Wittenberg explains.

Titirangi's Te Uru Waitakere Contemporary Gallery plans to exhibit *Faces of Jerusalem* in February/March of 2016, fulfilling Wittenberg's goal of bringing the series to an audience to experience. "I want people to see it, it's a rare opportunity to see 20–30 large prints," he says. "People who come to the exhibition will be able to gain more insight ... most have never been in this sort of environment. You are actually there, you can see how they live and how they play, and you can see their faces — they tell a story."





LESS IS MORE

Veteran photographer Stephen Robinson talks to Adrian Hatwell about tackling Canada with a minimal-gear philosophy





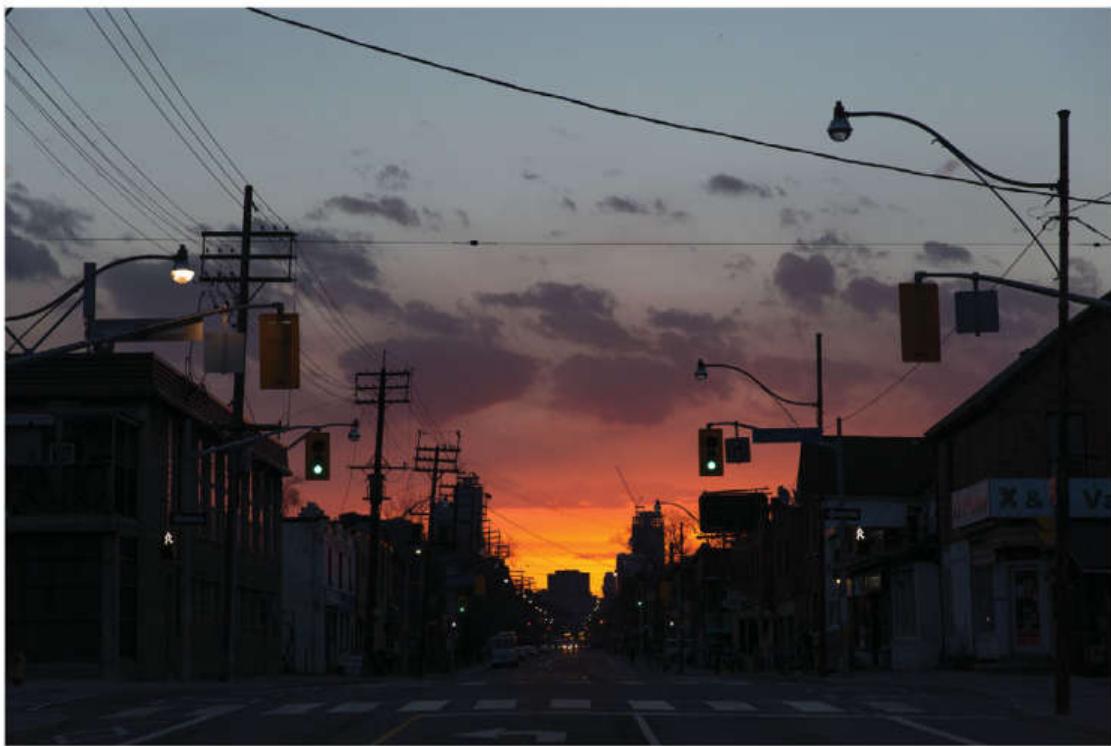
Having built an enviable commercial-photography career on the back of three decades' work, both in New Zealand and abroad, Stephen Robinson has been around the photographic block. He's released books, shot for top magazines, created imagery for big advertising clients, and boasts a stunning portfolio centred on people, food, and places. He's a connoisseur: he knows what he likes, he sticks to his way of doing things, and he's very good at what he does.

So you know it's time to pay attention when Robinson decides to pack in his time-honed practice, leave behind the mountain of professional gear he has accrued, and hit the road to explore his photographic roots with little more than a camera slung over his shoulder.

"I have always travelled with four prime lenses, two bodies, a computer, one point-'n'-shoot camera just for good measure, and paraphernalia enough to sink a battleship," Robinson explains. "So what would it be like to free oneself from all that, and just enjoy shooting for the pure enjoyment again?"

Robinson decided to put his query to the test on a trip to Canada. The plan was to strip his gear back to an array that simulates the conditions of film photography, through which he learned his craft. His destination also holds nostalgic significance: Canada is where he got his start as a photography assistant, 30 years ago — after quitting work with Stanley Kubrick on *Full Metal Jacket*, but that's another story altogether.

To illustrate just how much he had cut down on his regular outfitting for the trip,



Robinson invited me to his studio for a visual representation of the disparity between kits. Rifling through a well-stocked gear closet, he checked off his standard travel munitions: multiple lenses and bodies, computer and storage equipment, plus accessories for all contingencies.

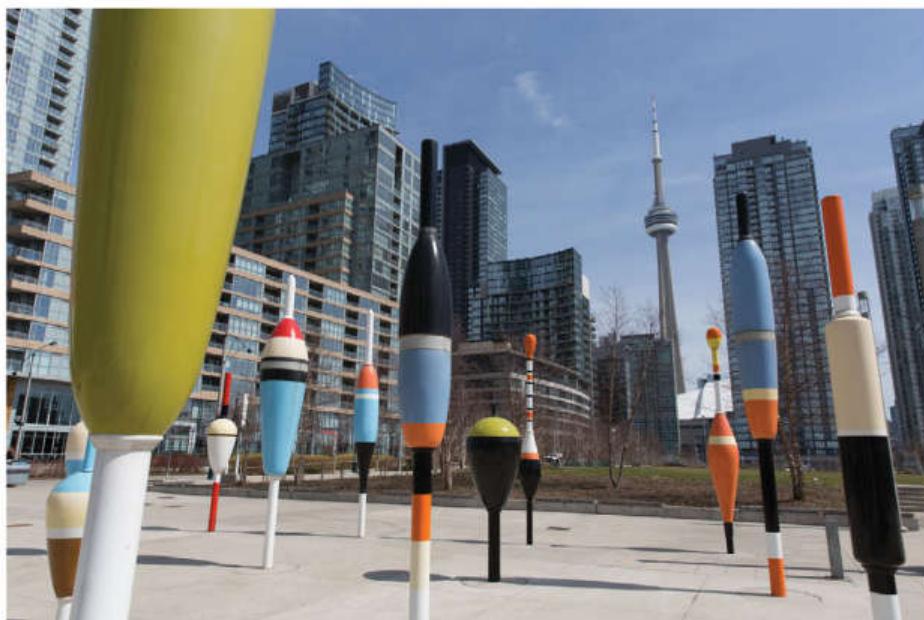
He then assembled his new, more liberating cache: the photographer's stalwart Canon 5D Mark III, a Canon 24–70mm f/2.8 L II USM to replace the primes, and a bag no larger than a pencil case holding the bare essentials — a torch, extra batteries, cards, and chargers. The former pile of gear looked weighty, though reasonable for a professional photographer — this kit

looked like it could be hefted with ease by a particularly trustworthy child.

"Now I'm back home and looking at the images I shot — all 1525 of them, representing just over 42 rolls of film — and asking myself whether there was anything I truly regretted, missed, or pined for. No, there isn't," Robinson exclaimed.

"It was amazing and so liberating, I never thought losing all those kilograms could be that good."

With this newly lightened load, the photographer made the voyage back to his old stomping ground, first flying to Vancouver Island and driving through



to Vancouver City, before traversing the Canadian Rockies through to vineyard-rich Kelowna, then concluding with a two-week stay in Toronto, Canada's largest city. Visiting old colleagues, friends, and family along the way, Robinson found the sensation of being 'un-bagged', his camera slung across his shoulder wherever he went, to be a revelatory practice.

Using the zoom lens, though it's a little heavier than a single prime, gave the photographer the versatility required to confidently take his camera everywhere. This meant he was always at the ready to capture whatever unique instance his Canadian travels might offer, whether walking the streets or in transit.

"When I'm doing a road trip, I put the camera bag open on the passenger seat next to me. I put the strap over the back of the seat, so it can't run away in some spiteful moment. I always keep the bag open, and the lens on, with a lens hood attached."

This freewheeling approach had the desired effect — Robinson reported a feeling of pure photographic enjoyment on the trip that he hadn't felt so consistently in a long time. His images attest to this — evocative and physically descriptive, as the best travel photography is, but with a spontaneous energy, and with that singular view recognizable as distinctly Stephen Robinson.

Reflecting on his emancipating return to something more akin to analogue form, Robinson explained how the trip brought to the surface some of the long-internalized guidelines that shape his photography. Earlier in his career, he made the acquaintance of one of New Zealand's photography giants, Brian Brake. While working on a book together — *Salute to New Zealand*, which celebrated the nation's sesquicentennial — the pair got to talking, and came to articulate what Robinson calls his 'Three Golden Rules' of photography.

Rule one: there is only one exposure: the correct one

This rule pertains to a photographer's intimate knowledge of camera workings prior to digital photography.

"In the film days, you knew the ASA [film speed], you knew you had a shutter speed and aperture, you knew the length of the lens of your camera, and those are all elements of a mathematical equation," Robinson recalled. "These days I don't think people understand those equations, and that's a problem, because those equations make an image."

Working with Brake, Robinson said he was constantly being reminded of the calculations necessary for a correct exposure, as well as convenient ways to work them out.





"Brian really got me thinking about 18 per cent grey, which is the correct exposure of any image. To train myself, when I went outside and looked at anything, I'd hold out the back of my hand in the light and look at it. That gave you a pretty instant grey-card reading. Not by looking at it through the camera, but by remembering what the 'sunny 16' rule was."*

Rule two: never shoot more than three frames, or you're trying too hard

Free from the constraint of film, and with equipment capable of extremely rapid shooting, it's easy to make a habit of shooting hundreds of frames wherever you go. "If you're continuously shooting, you're not truly watching, and can't give your subject the attention it requires," Robinson cautioned.

"One of the things Brian and I talked about was why New Zealanders made such great sports photographers. I reckon we make amazing sports photographers because we love sport, we're interested, and we understand the game. If you understand the rules of the game, it's very easy to shoot the game. I'm not interested in sport, but I'm really interested in food and I know how to cook, and I can read a recipe, so I know the rules of my game. It's not about going out there and shooting tons of stuff; you're watching what's in front of you.

"You talk to the really good sports photographers, and they know when a guy is going to sneeze. It's anticipation."

Rule three: act as if the frame in your camera is your last

Spinning out of the second rule, this one involves being confident in the decisions you make as a photographer. "Be strong and thoughtful and proud of that moment," Robinson said.

If Brake were around today, this is the rule over which he thinks the two would have the most to discuss, thanks to digital innovation.

"I think one of the things we would mostly talk about would be the ability of digital to explore an image more, after the taking. Once you've been shooting for some time and understand your craft, a digital camera gives you the opportunity to move within the subject, because you've lost the fear of 36 frames."



* The sunny 16 rule: used to gauge exposure in sunny conditions without a light meter, the rule sets out the equation wherein an aperture of f/16 and shutter speed of 1/200s shutter speed with 200 ISO film will correctly expose a well-lit subject.



As a seasoned photographic explorer, Robinson has since added a fourth golden rule to his repertoire: never leave your camera strap hanging off a table. I naively enquired why, and he bid me set up the experiment for myself and find out.

"Go leave a strap hanging off a table with a camera attached to it, and you just watch: someone will walk past and knock it over. In a restaurant, a glass of wine or water will follow the camera over," he explained with a laugh.

Entering Robinson's studio is not just to be invited into his home but, with a quick

survey of the space's many adornments, into the mind of the photographer as well. The walls are populated with a varied array of contemporary art pieces, testament to a wide appreciation of beauty, while shelves are mindfully packed with baubles, revealing a life of travelling and collecting — trinkets, experiences, memories. Robinson is only too keen to share the latter two, generously and enthusiastically, be it the sage advice from the legends he has met, or hard-won wisdom gleaned while working on his own legend — a story, no doubt, with many more insightful chapters to come.

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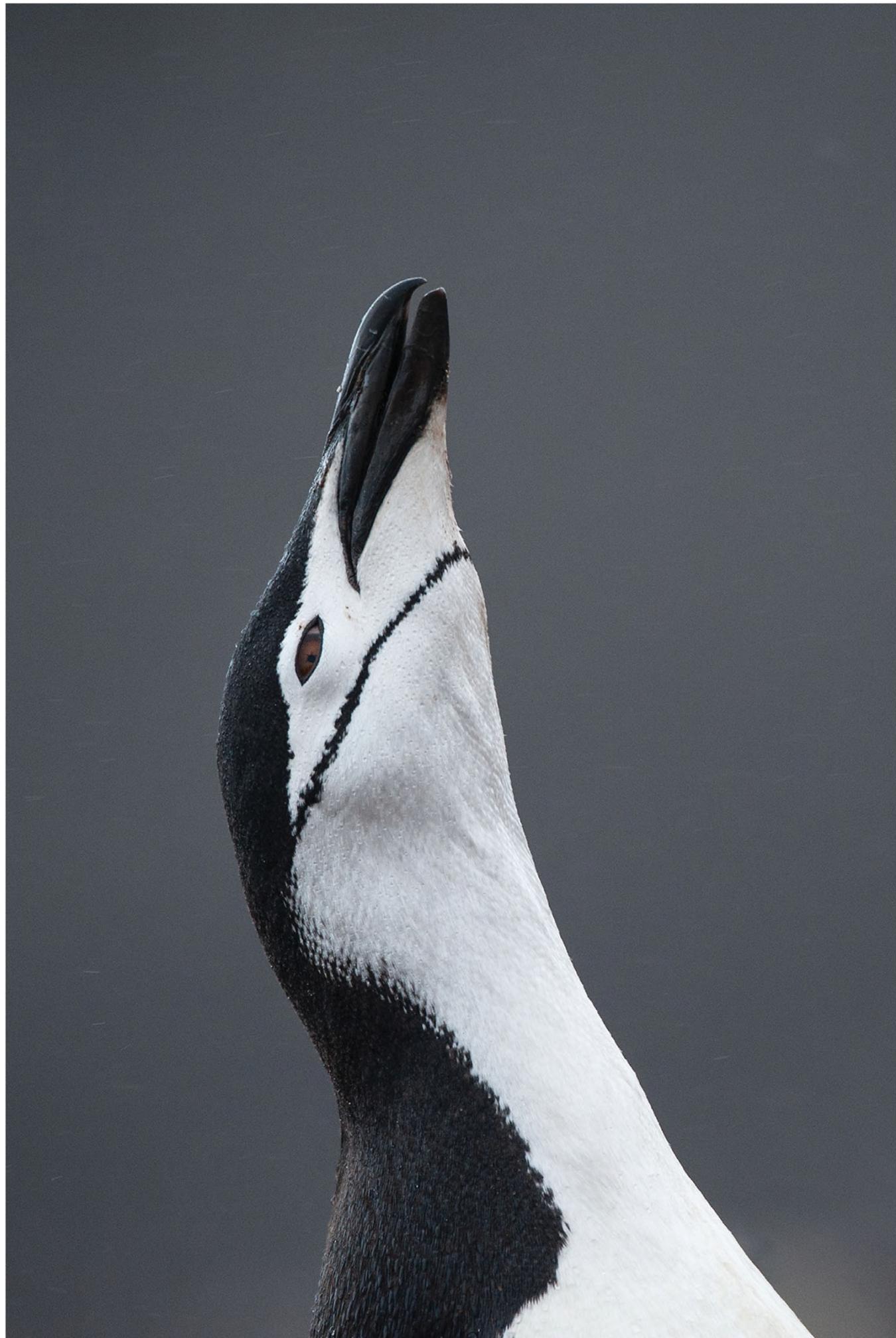
Medical

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Survey

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ONE TO WATCH EDIN WHITEHEAD





NATURAL TALENT

Combining two passions — nature and photography — to educate people about conservation is Edin Whitehead's goal for her work. Lara Wyatt talks to the up-and-comer about these dreams and more

Photography is in Edin Whitehead's blood. Her arrival in the photography sphere did not come about via a sudden inspiration to pick up a camera, but because she grew up surrounded by the family trait, carrying a camera in hand. Her grandfather was a photographer, and her father is a photographer, so it was a natural progression for Whitehead to also pick up a camera of her own and start experimenting. And experimentation has paid off so far, as she's been recognized for her work two years in a row in the Sigma D-Photo Amateur Photographer of the Year competition. Last year, she was awarded the top spot of Amateur Photographer of the Year, and this year she received second place in the Junior category.

"That was very surprising — quite amazing. It has made me want to work a lot harder. I had forgotten about entering, and then I got the call and it was just ridiculous. I thought, well, maybe this is something I should look at and try harder to improve. It's always been a big focus for me, but now it's even more," Whitehead says.

The 21-year-old is in her last year of studying for a bachelor of science majoring in biology and psychology at The University of Auckland, but her main focus is conservation and ecology, with an interest in animal physiology. This curiosity about nature has paved the way for the direction Whitehead has taken with her photography and where she journeys to.



"I've always watched birds, I've always been obsessed with nature and wildlife, and it just sort of turned into my main focus, because I watch it so much," Whitehead tells me. "In February, we went to Antarctica, which was amazing. I've wanted to go my whole life. It's just amazing, it's like another world. You're not meant to get close to the penguins, but penguins don't really pay attention to the rules ... If you sit down, they're going to come and walk up to you and peck your boots and stare at you, and go 'You're an awfully big penguin.'"

The untouched environment of Antarctica is in stark contrast to her surroundings back here in New Zealand. Whitehead has a career goal of getting into scientific research, but she really wants to work in conservation to connect people with animals and ecosystems that need help. And she thinks her photography, and the blog that she posts to twice a week, will be able to create this connection and educate people: "You've got to see something to know about it to care about it ... I just want to show people things that they otherwise wouldn't get to see, or wouldn't notice otherwise. I want to inspire the same passions that I have for the natural world and get them excited about it."

And now she's the one getting excited, as she has finally got her hands on her dad's Fujifilm X100. But she has had to work her

way up the ranks, her first camera being a "dinky little film camera" that was being handed out to passers-by by a drug rep.

"It wasn't a great camera," she says, "but I had fun with it. I loved that you had to take film to be developed, that was so cool — I still have a couple of film cameras."



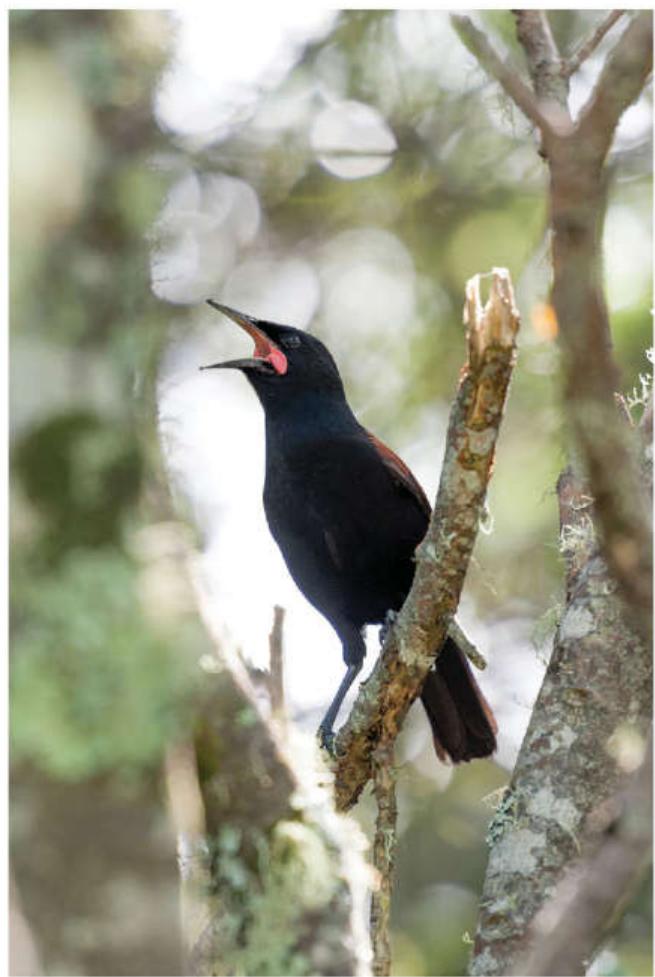


However, she adores her dad's X100, which she has now become the proud owner of — partly due to her incessant 'borrowing' of it.

Whitehead explains: "It was around my birthday, and Dad had been using his new camera [a Fujifilm X100S], and I hadn't noticed as he'd been covering up the little 'S'. He was taking pictures of me on my birthday unwrapping presents, and I unwrapped this, and I was so confused — he's got this picture of my look of realization on my face when I'm holding a camera I think he's using."

There is an abundance of examples of Whitehead's work on her blog, in which she covers what she's doing and what she's shooting, but she also dips into information about where she's travelled; a bit of history about places she's been, such as the bases in Antarctica; and discusses animal behaviour.

To check in on Whitehead and what she's up to, visit her blog at edinz.com/blog, where you can keep up-to-date with what she's doing and what she's shooting, as well as get some great nature photography tips, including why fungi make wonderful photo subjects.



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CALLING ALL FOODIES

Lara Wyatt talks to food photographers Charlie Smith, Manja Wachsmuth, Sarah Tuck, and Shaun Cato-Symonds about their passion for their craft



Charlie Smith



Manja Wachsmuth

It's a given that at some point we've all picked up a magazine or stumbled across a website showing mouth-wateringly tantalizing images of certain types of food, images so tempting that we feel we could just rip a slice of cake off the page and eat it.

We talked to four food photographers and discovered that getting involved with the genre is apparently spurred on by a love of food, as well as a lot of finding yourself in the right place at the right time.

Introducing ...

Commercial photographer Charlie Smith stumbled into his career in food photography. After studying graphic design in London, he had no idea what he would transition into, so, when his sister — who worked in PR — said she knew of a photographer who needed an assistant, he went for it.

"During my first week, an art director was in the studio, and I had always wondered who planned advertising shoots, so then I worked as an art director and I commissioned lots of food photography ... then I decided I'd be brave — after working 15 years in advertising — and take my own pictures ... I'd never taken professional photographs before that," Smith says.

He now shoots mostly in the advertising sphere for brands including Air New Zealand, Killinchy Gold, Regal Salmon, and Huntley and Palmers. In addition, he's shot the images for two of Simon Wright's *The French Café* books and has also done editorial work for several leading magazines.

In contrast, professional photographer Shaun Cato-Symonds went to design school at Unitec. The classically trained chef with a photographic addiction has now been shooting food for more than 20 years, shot



Charlie Smith



Shaun Cato-Symonds

Shaun Cato-Symonds

for all the major food brands in New Zealand, and had his work published worldwide.

"Interestingly, most of the other photography students that I studied with wanted to shoot fashion, something that didn't interest me at all," Cato-Symonds explains. "There were very few photographers specializing in food photography at that time. Now, ironically, food has become hugely fashionable."

Sarah Tuck, the creator of the blog *From the Kitchen*, has travelled through a variety of career changes, from working in magazine publishing to sales directing and personal training, before transitioning into the foodie world, in which she has worked for such personalities and publications as *Annabel Langbein*, *Simon Gault*, and *Dish*.

Manja Wachsmuth carried out her education

in Denmark, which involved a four-year apprenticeship, one year focusing on the technical side of photography and three years carrying out an apprenticeship. Her boss was a specialist in food, and she says it was natural for her to progress into food photography. Since moving to New Zealand six years ago, Wachsmuth has shot for *Dish*, *NZ House & Garden*, *Homestyle*, and a range of other food/lifestyle magazines, as well as doing more advertising work for the likes of *Beef and Lamb New Zealand*.

"I've always been interested in doing still life; I've never really caught on to doing people or fashion," Wachsmuth says. "Everyone else seems to be really keen on doing fashion photography, but I've always been really keen on doing my own thing."

Trend watch

As Cato-Symonds mentioned, food is now fashionable, and, as in fashion, trends come in and go out. These trends include styling, subjects, and even software. In terms of styling, currently, the themes of rustic, raw, and natural are apparent.

"Everything is shot as naturally as possible these days. Trends include using rustic props and backgrounds. A few years ago, it was all white-on-white, so there are clearly trends that come and go. While it's important to acknowledge trends, I wouldn't use them as a basis for my portfolio," Cato-Symonds says. Tuck agrees that there is an emphasis on a rustic look but thinks change is in the air: "That's probably going to be on its way out again soon. At the moment, it's definitely a thing — textured and unstructured, food

in situ, to look like it's been eaten ... I have always bought any food magazine I can get my hands on and I follow websites, so at the moment you've actually got two trends lying side by side. There is the very rustic thing happening, but you've also got the beginning of a super-sharp, clean, modern style as well. The new modern one — I think we're going to see that more."

With the majority of her work being targeted towards the home cook, Wachsmuth says there is a focus on green living, raw food, and the idea of going from garden to table.

"People who are interested in food are definitely looking towards that way," she says. "I think you've got more restaurants coming in looking toward what people like to cook at home, and trying to upscale that to a restaurant menu, as opposed to the other

way around where people go out to dinner to be inspired to cook at home."

In terms of software, Smith says everything keeps getting better and better, and this influences such elements as contrast and style: "It's about fine control. You can contrast style and bring out the textures ... I like to think that food will move really differently, like in a fine-art way, more closely. I think chefs are finding new ways to present, and flavours, and I think fine art would be the way to go."

To Instagram or not to Instagram?

In the day and age of smartphones being able to take photographs of relatively high quality, it is interesting to see where apps such as Instagram fit into the photography sphere. The main consensus was that, yes,

there is a place for Instagram in terms of inspiration and documentation.

Wachsmuth is one of the photographers who agrees that it's a great source of inspiration. "Now that it's been developed so much," she says, "I use it for a source of inspiration as well. There's a couple of blogs I follow, both on Bloglovin' and Instagram, and use as reference in shoots, so I do think it plays a role."

A connection Tuck has made between Instagram and food photography is the idea of certain trends being set due to the way a photograph is received on the Instagram platform: "I think it's one of the things that I am lucky to have come in[to] without any preconceptions, because I have the luxury of 'I don't really know if it's naughty to do'. So, what I do is Instagram shots from the blog,



Manja Wachsmuth



and everything's a 'latergram', so it's all taken on my camera. I think one of the things I find interesting about it, because it's young hipsters using it in the main getting traction, they're probably driving food trends in a way – if it's young coolies with a huge following shooting their food, then it's also a signboard piece in terms of making the food cool."

Both Smith and Cato-Symonds agree that the internet and Instagram are great for documenting photography, with Smith saying: "Everyone seems to have a connection with food, whether it's that they're on a romantic dinner date or they're just starving or they just really love their grub. The internet is a fantastic resource ... you've got to seek out something different that you can be proud of ... [C]reatively [smartphones are] good, it's like pencil and paper, it's instantaneous, but I like to do the full art canvas with trappings – it's a much slower process."

What's in the kit?

The array of gear that can be found in each of the photographer's kit is varied, but there is a bit of a theme that shines through – just get the best gear you can afford.

Smith shoots with a Hasselblad H4D-50, which he says is big and grunty, taking huge files for superb photographs, but he admits it is very heavy, so he has a Nikon D800 that he can travel with.

"With chefs, you tend to have a corner of a room and there are a million-and-one things going on, so you don't want people tripping over wires, so using natural light and reflectors and a tripod is a must ... I wake up some mornings dreaming of all the equipment I want, but then the bank account can't take that," Smith explains.

Cato-Symonds recommends a good studio stand or solid tripod for location work, the best camera you can afford, a selection of lenses including macro and/or extension



Sarah Tuck



Sarah Tuck



Sarah Tuck

tubes, diffusers and reflectors, and studio lighting with a selection of soft and hard light accessories.

Tuck works with natural light and, like Smith, she has a Nikon D800 that she shoots with, and has a 50mm f/1.4 lens and a 85mm f/1.4 lens, saying she mainly uses the 50mm, as she can move around quite easily with it.

"Because my studio is at home, I don't have a huge space, but I can work quite easily. The room I use is fantastic, it's got windows, wall-to-ceiling glass down one side, and then no windows anywhere else, so I can change direction and shoot from one side or the other depending on the light," she says.

During her apprenticeship, Wachsmuth was always taught to never skimp on gear, so there was always a lot of equipment, and it was always the newest — there were even backup cameras when they went out on location. "It's pretty hard when you start up on your own, because you're like, 'Oh god, I don't

even have the money to buy a camera, what do I do?'" she explains. "For me, I started out really simple. I rented a really simple kit: one camera body, one lens. And, as I got more jobs, I finally bought my own kit, which is the one I still have. That's a Canon 5D Mk II; I shoot with a tilt-shift lens so I can control the focus ... I've got the lens that comes with the Mk II, which I hardly ever use unless I'm out on location and need to shoot a whole lot of different things really fast. And I've just recently bought a 50mm 1.2. I've got a really heavy tripod — which I would recommend to anyone — if you want to shoot food, you need a tripod. You need a filtered screen, like a diffusion one. I got my husband to make me one. You can make one in the size that you want them to be. A [reflector] ... for bouncing light, and that's the most basic kit I have. A ladder is good to have, especially if you're short."

Seeking advice

I'm sure many of us have tried to capture a shot of our dinner, or something we've created, had the image come out less than appealing, and thought to ourselves, 'What am I doing wrong? How do I shoot this and make it look inviting?'

Smith advises, "From a technical point of view, never be afraid of long exposures. Once you've got the angle you want to shoot from ... use the aperture for depth of field. With food, it's not moving unless something's poured over the top of it, so don't be afraid of long exposures. It's amazing what a piece of white-card reflector can do. I've been doing this for 13 to 14 years, and I am still amazed at what you can do with it."

A resounding chorus of 'practise, practise, practise' comes from all the photographers. "Experiment with different qualities of light — natural, studio, and unconventional," Cato-Symonds recommends. "See food in terms



Maria Wachsmuth



Maria Wachsmuth

of shape, and light it to accentuate its form and texture. Watch carefully where highlights and shadows fall. When you have what you want, bring in a freshly prepared dish. Most importantly, have fun."

We may not always like what we hear, but Tuck says that getting feedback on your work is a must. First, she says, "Make a plan for what you want to do, and then follow your plan. Have faith in yourself if you really feel passionate about it." Then, "Get truthful people to critique your work. It's like *X Factor*, you really want to know that you know what you're doing before you get in front of people."

And, finally, Wachsmuth reiterates the need to keep being inspired and seek out the quality you want to achieve yourself: "Look at food photos, look at all the food magazines,

buy food magazines — buy the high-end ones but also buy the not-so-high-end ones. Pick some photos out and try to copy them, copy the lighting, copy everything that's done, because it will give you a better understanding of what's being done. Don't think that you need all the expensive gear in the world; you can [make] do with little. Rent it until you can afford to buy it. You'll quickly find you'll be using the same gear over and over again; you don't need a lot." She also emphasizes that it's perfectly acceptable to ask for advice and cautions you not to cut yourself or the market short in terms of payment: "With established photographers, know your market, and take a decent price; don't undercut the market. It's about not undervaluing the market value of what photography is worth. That's also

taking into account what it's worth to the client, because if you're providing something cheap as chips, you know you're giving them something for free and that will eventually water out the market and make clients think it's not worth anything, even though it gives them a huge market value. That's one of the most important things: research the market value of what it is you are doing. And don't be afraid to ask other photographers what the going rates are."

If food photography is something that's been playing on your mind as a field you want to venture into, or maybe you've been inspired by the words of wisdom from these four photographers, you're in for a treat — literally! "Pretty much everything you see in the photo is edible; we always have good lunches," Wachsmuth says.

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AUTHORIZED RESELLERS 101

So you've done your research, you've read the reviews, and you've got your plan in place for what new equipment you want to add to your collection of photography kit. But have you considered where you're buying your gear from, and what insurances will be in place if something happens to go wrong? You may have heard the recent story of the Wairarapa photographer who purchased a lens from an online store only to be left \$3000 out of pocket when the store vanished. To help you to avoid these situations *D-Photo* and a series of New Zealand's photographic industry leaders, who are (or work closely with), authorized resellers, take a look at the benefits of purchasing your equipment from an authorized reseller, and discuss why this is an important consideration to make while going through the research process.

What is an authorized reseller?

An authorized reseller is a retailer that has been approved by a company to distribute its products. These outlets have been entrusted to deliver upon a brand's promise to those who purchase any of their products. When someone purchases a branded item from an authorized dealer or reseller, they are supplied with a series of assurances about the goods they have purchased. These assurances make sure that the product adheres to the high quality that the purchaser should be able to expect when buying a brand-new piece of photographic equipment. An authorized reseller should be able to assure the purchaser that the product they are buying is a genuine one — where it states it's a Canon product, it will be a genuine Canon product, and where it states it's a Sigma



product, it will be a genuine Sigma product, etc. The buyer can be assured that the item will be covered by a warranty for a specified length of time should something happen to be found at fault, and it will also be covered by the New Zealand Consumer Guarantees Act. As can occur when purchasing a piece of equipment from an overseas company, the authorized reseller will be able to assure the purchaser that they will not be subject to additional import charges, and the product is supported by the brand's New Zealand branch.

So, practically speaking, you're getting a product that is delivered fit-for-purpose in the market it's being sold in (think correct power adapter, operating manual in correct language), with a full manufacturer's warranty, standard consumer protection, and with any promotional offer that might have attracted you to the purchase applying.

Purchasing from organizations that are not authorized resellers can lead to disappointment if what you've bought arrives at a standard not up to par, and can't be resolved by a New Zealand organization. It can be a disheartening experience for a photographer if they can't use the camera or piece of equipment they've acquired to achieve the quality they want to achieve. Canon New Zealand's Rochelle Mora says, "Consumer disappointment can be a result of buying a product that is not fit for the New Zealand market. Here at Canon New Zealand we are about inspiring people to achieve more than they ever thought they could. We really enjoy working with our authorized dealers to share knowledge and inspire our community to do more with what they see."

This consumer disappointment is something that also resounds with Fujifilm's Kelly Swinnerton, as there are oft-heard cases of



How will someone know if a company is an authorized reseller?

Most companies that have entrusted authorized resellers with their products will have a list of these dealers on the company website. Alternatively, the dealership itself will display a logo in-store (or on its products) stating that it is an authorized reseller for specific brands.

CR Kennedy is a company that allows people to purchase new additions to their photography kit straight from its company website, but it also has a vast array of authorized resellers that it works with. Gerard Emery from CR Kennedy says, "Our relationship with our authorized resellers is a very important ongoing partnership for us — we view it as being like family. The resellers and their staff are passionate photographers themselves often, and so it is that — and the vital service component during and after the sale if help is needed — which makes them so important in the sales process for us."

Why is it important to purchase camera gear through an authorized reseller?

You get peace of mind as well as being able to benefit from the series of assurances that the authorized-reseller guarantees incorporate. As mentioned above, even if the product is genuine, it may not be the correct country-specific model, and this will affect warranty and service options. Basically, if you don't know where it's from, you don't know what you'll get, but if you buy from an authorized New Zealand dealer, they can assure you that there won't be any unpleasant surprises.

Rod Khoey from Auckland Camera Centre says, "Pre-opened boxes, photocopied manuals, and refurbished products is what can likely be expected from parallel-imported grey-market products. Unfortunately an initial lower price can lure unaware consumers in. At Auckland Camera Centre, brands such as Canon, Nikon, Fujifilm, and Olympus — to name only a few — are all supported with 100-per-cent genuine, local New Zealand warranties, offering you complete peace of mind and local support for your purchase."

This reliability and peace of mind is something Progear's Phillip Glamuzina also reinforces, stating, "We chose to be an authorized dealer because it enforces our reputation as being credible and reliable. Authorized or reputable resellers also play

by commercial and societal rules. We pay for premium employees, we pay GST on all imports and subsequent sales. We sell authentic products and we cover off on warranties from the brands that we support. And the Fair Trading and Consumer Guarantees acts are upheld by Progear. The same cannot be said of non-authorized retailers."

It also comes down to understanding the gear and its functionalities, and who can help you with the technical side of things. Take, for example, Epson, which has a range of high-performance printing machines that can be tricky to install on your own if you don't acquire the specific engineering knowledge.

"If you buy a performance machine then you need a performance fuel, and a performance support team. Epson operates a tightly controlled distribution network — distributors are chosen for their specific technical ability in precisely defined areas. Authorized dealers have the ability to select and install equipment to meet the customer's specific needs. This extends past the base equipment, to the consumables that enable the correct deliverable, to the software that ensures optimum productivity," says Paul Smith from Aarque Group Limited, a large-format distributor of Epson New Zealand.

products arriving in a less-than-ideal state when purchased from places that have not been approved to sell, nor trained to be able to provide in-depth knowledge about, Fujifilm products.

"It's really important to purchase your digital camera from an authorized dealer within New Zealand, as we hear many issues from customers who have not done so, and have been let down. These issues range from minor things such as accessories missing from boxes, and cameras and lenses not coming with Fujifilm parts, such as lens caps, etc., to major ones such as camera bodies arriving that are labelled as 'refurbished' when the customer had assumed they were buying a new camera. You just can't tell where these cameras are coming from, and what they've been through to get here. With such an important purchase, you've got to weigh up if the cost saving is worth it," Swinnerton says.

In effect, market distortions occur when you buy a product from a non-authorized channel, as you can't be certain that what you receive is exactly what you thought you were purchasing. Ultimately this distorts the consumer's experience of brand quality, as they may not be getting the expected level they associate with a trusted and well-known brand. Long-term this is not a positive for consumers expecting a full level of service and support, as it dilutes the ability of the manufacturer to control the standard of quality provided around their products.

When weighing up a new purchase it's worth factoring in the benefits of purchasing from an authorized reseller when evaluating price options. Adding the assurances that you'll receive from purchasing from an authorized reseller into the mix is important. At the least it's a small but significant step which ensures that your new gear is warranted under regulations that relate to the country in which you reside. As the saying goes, if it's too good to be true ...



Chris McLennan is a New Zealand-based commercial travel photographer, servicing clients all over the globe. With more than 50 different countries on his list of shoot locations, his images and stories bring the world just that little bit closer. When he's not working on an assignment, Chris also hosts intrepid-style photo tours to exciting and photogenic travel spots such as Alaska, Africa, Papua New Guinea, and New Zealand. He is an ambassador for camera brand Nikon and holds endorsement relationships with Lowepro, Lexar, AquaTech, and HP. For an example of his work, watch his YouTube video sensation *Car-L meets the Lions*, which has received seven million views, and has been featured by both local and international press and media worldwide.

UNDERCOVER AGENT

Shooting on a covert mission, Chris McLennan ventures from Papua New Guinea to New Zealand to showcase the beauty of nature

It's not every day my job resembles a top-secret James Bond 007 assignment. But when Nikon Global asked me to undertake a photo shoot using its brand-new, yet-to-be-released Nikkor AF-S 24–70mm f/2.8E ED VR lens, things certainly started to look that way. At the time, there were only two of these lenses in existence: the one winging its way to me and another sent to a top portrait photographer in the UK. Upon receiving the lens (hand delivered to me at Auckland Airport, fresh off a flight from Tokyo), and once the appropriate paperwork was signed, my lips were sealed and the mission was under way.

First stop was a photo tour I was running in Papua New Guinea, where I was able to use the lens a handful of times at discrete opportunities. Photography in Papua New Guinea is an incredible experience, and one I will share with you in more detail in a future article. From the largely untouched culture to the incredible landscapes of this jungle paradise, it is certainly a worthy subject for travel photography.

From Papua New Guinea, it was back home and onto a plane for a quick road trip out of Queenstown. Being originally from the South Island, it is always great to get a project that allows me to choose the location, and, for this lens, I really wanted to return to my roots and find some equally worthy photographic subjects among the stunning mountains and incredible scenery of New Zealand's deep south.

First stop Milford Sound, no doubt New Zealand's most photographed destination and, in my eyes, definitely one of the world's great wonders. I arrived late at night and spent the next day out on the boats in the driving rain this area is known for. Its mean annual rainfall is nearly 7000mm over 182 days a year, and Milford can experience falls of up to 250mm during a 24-hour period. With water thundering off the vertical cliffs around me, it made for some great imagery and a chance to see the sound at its natural best. The next day was the polar opposite: calm weather with clear blue skies and tranquil reflections of the enormous peaks that surround and dominate the fjord.



Huli wigman in the Tari Highlands, Papua New Guinea
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E VR, f/8, 1/125s, ISO 200



The sunrise light hits the mountain top of Mitre Peak on a stunningly calm morning in Milford Sound
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E ED VR, f/8, 1/50s, ISO 100



A young boy on the low-lying and remote Karawari River, Papua New Guinea. This was shot in the shade using the sunlit river as a backdrop, with a reflector to provide fill on the boy
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E ED VR, f/2.8, 1/500s, ISO 250

Leaving Milford behind, I swapped the West Coast for the East Coast and travelled further south and slightly off the beaten track to the rugged landscape of The Catlins — an area where I spent a lot of time with my family when growing up. Maybe it's not as well known, but it's certainly full of photographic potential with sights such as the Purakaunui Falls and the Nugget Point Lighthouse, among many others. Arriving at Nugget Point prior to sunrise, I was rewarded with a magical scene as the gently falling rain diffused the golden light of the sun and gave an orange glow to one side of my image. Further south, I took the short walk to the Purakaunui Falls where I had spent so much of my childhood — catching freshwater

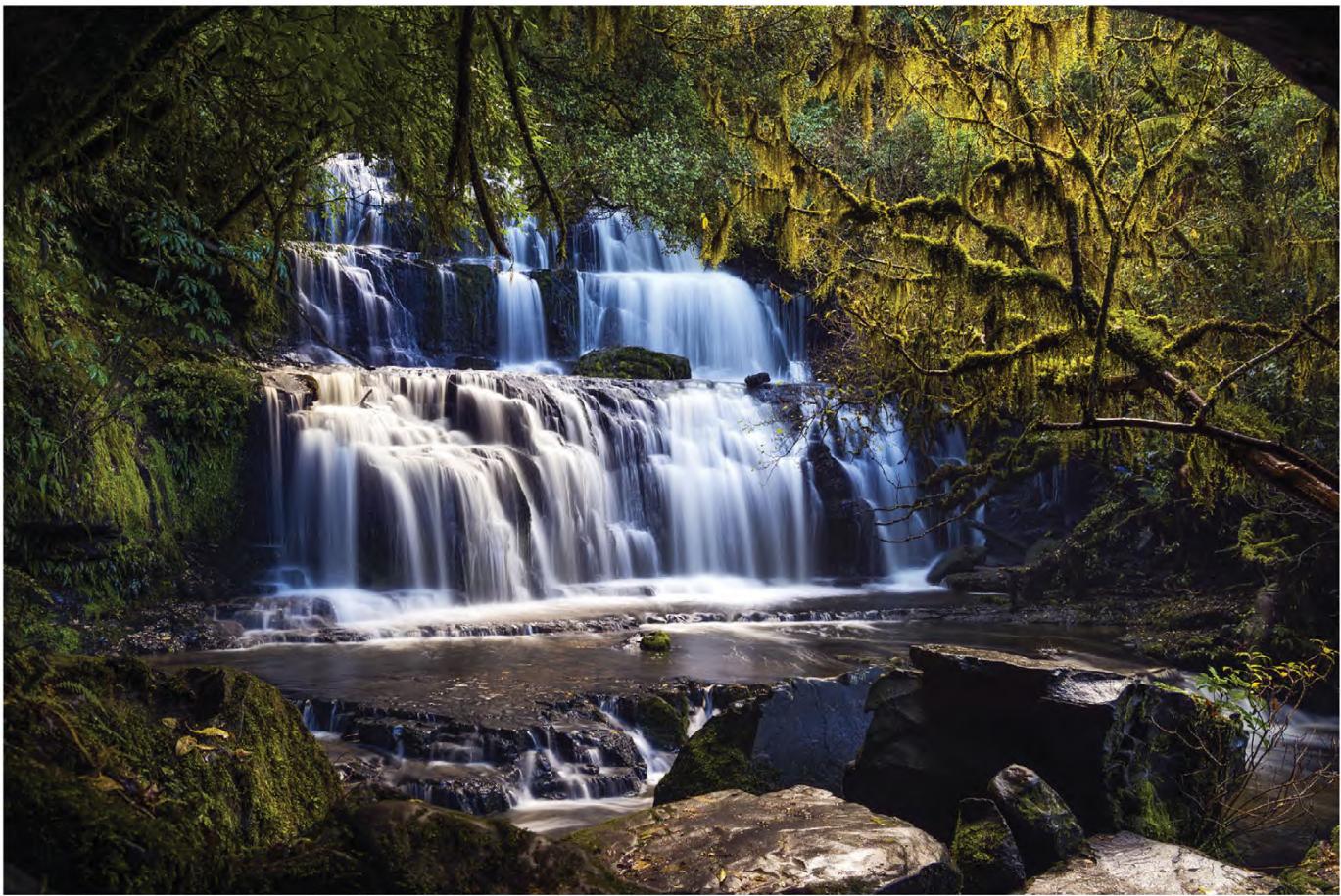


Nugget Point, The Catlins Coast. This was shot in the rain, which was blowing in from the left and diffusing the golden glow of the sunrise, giving the image a very surreal look
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E ED VR, f/4, 1/800s, ISO 200

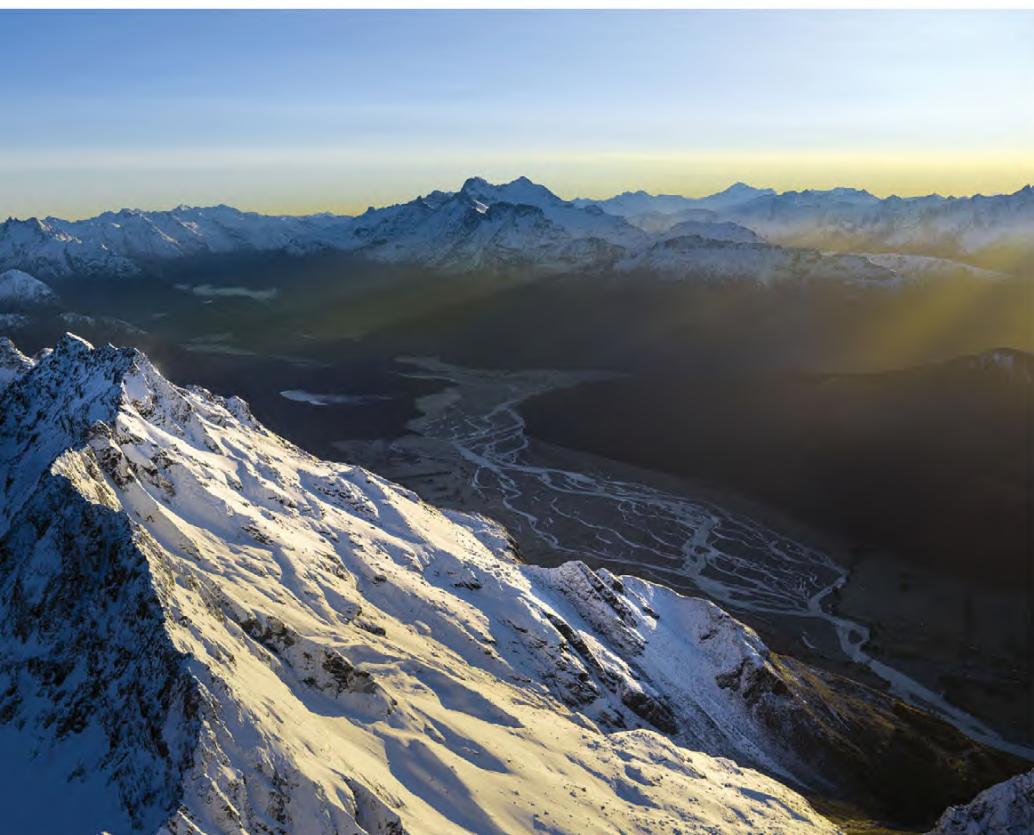


Milford Sound comes alive in the rain, with much of the cascading water dispersing in the wind before it hits the surface of the sea below
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E ED VR, f/4, 1/250s, ISO 320





Purakaunui Falls, The Catlins. I love the way the backlit moss glows in the soft light framing the stunning three-tier waterfall, which is just a short stroll from the car park
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E ED VR, f/8, 1.6s, ISO 100



The morning rays beam over the mountain tops and into the river valley near Glenorchy. It was -15 degrees, and we had the doors off the helicopter for this flight – needless to say, it was extremely cold
Nikon D4S, Nikkor AF-S 24–70mm f/2.8E ED VR, f/5.6, 1/1600s, ISO 250

lobsters here while on holiday with my family. Revisiting and photographing familiar sites like these was strangely emotional and a real highlight of my trip.

And then it was time to head back. Last stop was my 'second home', Glenorchy, and the thrill of an early-morning helicopter ride over the mountainous terrain that surrounds this tiny township. Settled beneath the alps of Mount Aspiring National Park and the Fiordland National Park, Glenorchy is also the gateway to popular and well-known walking tracks, such as the Routeburn, Greenstone, Rees-Dart, and Caples Track. Most will also know it as one of the locations featured in Peter Jackson's *Lord of the Rings* films, but, to me, it is simply my favourite place in this country, a true photographer's paradise – and the perfect spot to complete my undercover assignment. Mission accomplished.



Leading professional photographer Jackie Ranken covers the fundamental techniques and ideas behind a range of different photography styles each issue.

One of the country's most respected photographers, Jackie is the current New Zealand Landscape Photographer of the Year and is a Canon Master. She also runs the Queenstown Centre for Creative Photography with her husband, Mike Langford.

jackieranken.co.nz

HOW TO CREATE AWARD-WINNING LANDSCAPE IMAGES

Having recently been awarded the Landscape Photographer of the Year 2015 award at the Epson / New Zealand Institute of Professional Photography Iris Professional Photography Awards, Jackie Ranken discusses the process she undertook for her winning images, from in-camera to the final print

I choose to enter photography competitions for a variety of reasons. The first is because I take pleasure in the challenge of finding images that I think work. They may stand out to me because they say something different and/or have unique qualities, or they may be images that I simply love because the conditions that I was shooting in were special. Being at the right place at the right time and shooting with the right technique is all part of that. Throughout the year, I like to experiment with different photographic techniques, and a competition for which the images are judged by my peers is a great way to determine if my ideas have worked. Will the judges get it?

I also have a passion for printing and think that I have an advantage because I print my own images. I start the process well in advance of

the competition cut-off date by printing my favourite shots, then living with them. I Blu-Tack them to a wall in the living room so that I can analyse them in different light intensities and in different frames of mind. This allows me to notice problems within the print: perhaps there are distracting light areas, or maybe an image needs cropping. Sticking the prints upside down is another way to find these problems. I also like to make different versions of a print to see what looks best: colour versus monochrome, a glossy print will look quite different to a matt surface.

Another reason that I enter award competitions is to gain credibility in the marketplace and have my work published.

In this article, I discuss my process, showing you the in-camera JPEG captures, then the final print.





Tibetan sand dune

Tsetang, Tibet

Canon EOS 5D Mk III, EF 70–200mm f/2.8 USM

Camera settings: f/8, 1/500s, ISO 200; focal length: 145mm

Picture-style settings: Monochrome +2 contrast

RAW + large JPEG

When you come across a subject, stop the car and respond straight away because the light will inevitably move, in this case the sand will too.

Sand dunes are an iconic landscape subject because they have beautiful lines, textures, and shadows, and the wind constantly reshapes and sweeps clean their contours. To enhance these lines, shoot when the sun

is low in the sky, and find a composition without distractions. In this image, I have cropped out the sky so that the background mountains are less distracting, and the eye is captivated by the subject (the seductive sand dune).

The fence line is my point of difference. It's my leading line that also gives the sand dune a sense of scale. Monochrome picture style helps to create a degree of ambiguity because, without the colour, the sand looks a bit like snow. I like to make photographs that are a tad challenging, with the viewer having to think a little to work out what they are looking at.

Comments were made by judges about the lack of detail in the shadows, but, to me, shadows on a sunny clear-sky day are very dark, and, to my eye, the shapes of the shadows themselves are interesting.

Photographs to me don't have to have detail everywhere nor do they need to be sharp from front to back. Finding and enhancing the beauty that is present at the time of capture is what it's about.

The room with a landscape view

Hawkdun Range, Otago, New Zealand
Canon EOS 5D Mk III, TS-E 24mm 3.5L II
Camera settings: f/8, 1/60s, ISO 200; focal length: 24mm
Picture-style settings: standard
Tripod: yes
RAW + large JPEG



A correct exposure is the one that helps to tell the story.

I have photographed this hut in the landscape many times. On this occasion, we had access to the interior. As I look back at the frames I made that day, I am reminded of what I was thinking and feeling about this space by looking at the JPEGs. I was shooting with a neutral picture style, and I managed the bright exterior light and the comparatively dark interior light by using the high-dynamic-range (HDR) application within the 5D Mk III. I made three exposures, using -3, 0, and +3.

I chose to use my 24mm TS lens, so that I could keep my vertical lines vertical, and made two sets of HDR exposures. One set shows the floor, and the other shows the ceiling. I then merged them together later in the computer — this is what created the square format.

I used the HDR-processed JPEGs from the camera to make this print, because I liked the way it looked. If it works out right at the time of capture, that makes less work for me later on — I still have the RAW files that can be processed through the computer if I wish.

To bring a little more detail out of the shadows, I used the Shadows/Highlights adjustment in Photoshop. Printing onto Canon's (Hahnemühle) Museum Etching Fine Art Matte paper made the photograph look more like a painting.

I felt OK about entering this into the Landscape category, because I like to challenge the judges to think of landscapes in different ways. I made this statement stronger by cropping off the door and door handle — with the door in the frame, the image was more about the room.

Hokkaido larch forest with railway line

Otofuke, Hokkaido, Japan

Canon EOS 5D Mk II, EF 70–200mm f/2.8
USM

Camera settings: f/6.4, 1/160s, ISO 500; focal length: 105mm

White balance: cloudy

Picture-style settings: landscape +2 contrast

To create a unique point of view, I often stitch images together.

This area in Hokkaido is famous for its logging. It is now a national park, with the old railway lines and bridges slowly falling apart.

This scene shows the historic railway line surrounded by a forest of larch trees. The subject is the variation in textures of the larch tree branches folding through the valley.

To capture as much detail as possible, I opted to shoot a stitch of three vertical frames. This technique also helps me to zoom into the scene to the most interesting parts.

There was no getting away from the power lines at the bottom of the frame, so I

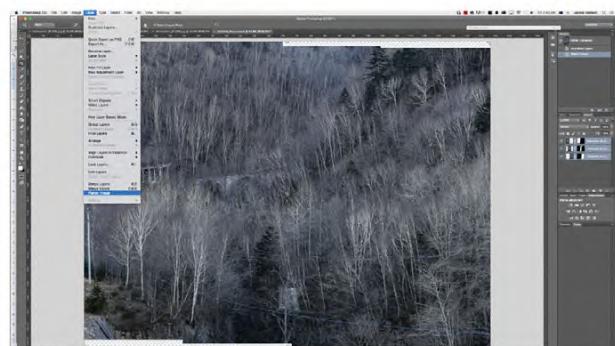
composed the shot to include them, using the lines to direct the eye back into the frame.

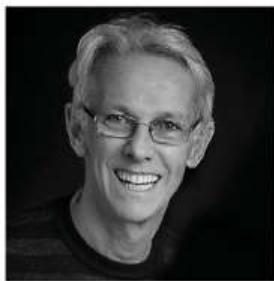
Before I submitted the image, I spent time cloning the lines out but, in the end, decided to leave it as it was, as I felt it was more authentic.

What does it take to win this category four years in a row? It requires motivation to get out of bed early, to be out late, and to shoot in all sorts of weather conditions. Then the commitment to make the most of any situation you find yourself in, and finally, the passion to believe in yourself to select the images that have a certain pertinacious quality, and print them.



With (above) and without (below) the human-made subject matter.





EXPOSING CREATIVITY

Andy Belcher explores multiple exposure with his new camera, making use of his no-rules philosophy

Andy Belcher is a Bay of Plenty freelance photographer with 82 top photographic awards to his name. These include British Wildlife Photographer of the Year, Australasian Underwater Photographer of the Year, and Nikon Photo Contest International. Self-taught, with no qualifications — and proud of the fact — Andy believes that his open-minded approach to learning has enabled him to break photographic boundaries, simply because he never knew they existed.

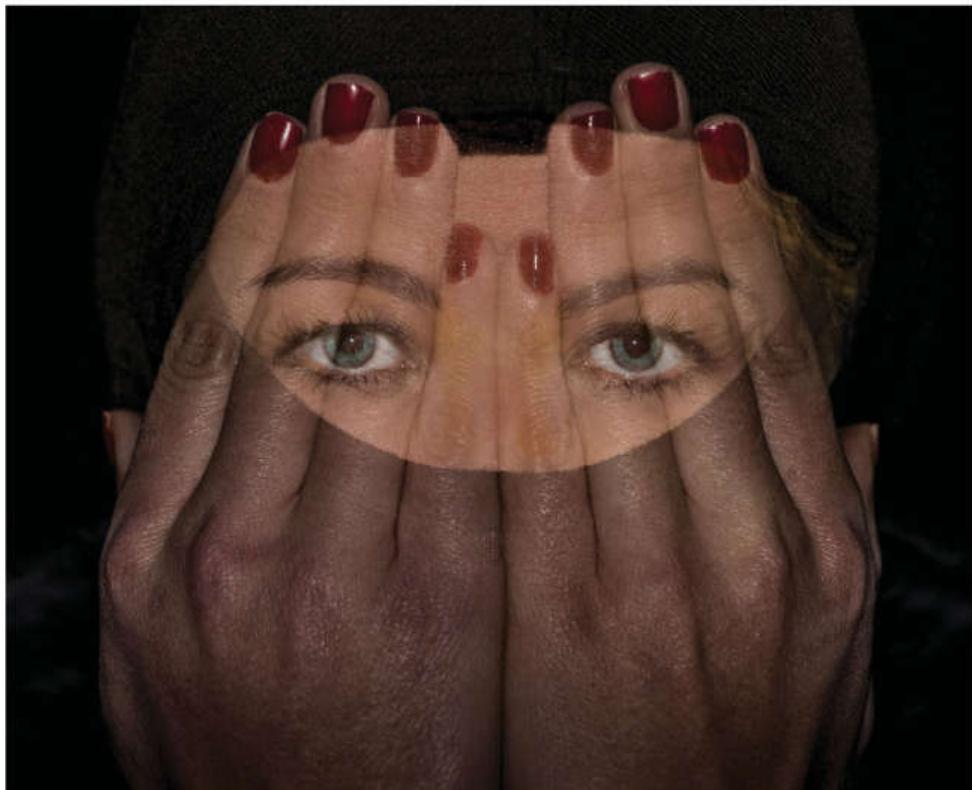
Andy's versatility sees him shooting a wide variety of commercial photographic imagery, from tourism to underwater. He also runs photo workshops, offers private tuition, writes and photographs magazine features, and has just completed his third children's book.

Andy's combination of enthusiasm, lively photo presentations, travel anecdotes, and photographic advice sees him in demand as a guest speaker, with engagements taking him as far afield as Italy and France. Sometimes, he doesn't even need to look for the action, because it comes to him — his too-close-for-comfort experiences include the tsunami in Samoa and nearly being drowned by a dugong in Vanuatu.

andybelcher.com

Camera technology has come a long way, and, with my new Nikon D810, I like to explore its vast array of shooting options one by one. If I come across a menu item I don't understand, I simply press the '?' button and the camera explains all I need to know — it's brilliant.

I take great enjoyment in shooting abstract images with a model, and I try to create something different. Through trial and error, I have discovered that the multiple-exposure function allows me to be creative in-camera rather than in Photoshop. I can easily set the camera to expose anything from two to 10 exposures on one frame.



This image was taken in dark bush using flash, and the camera was handheld. I underexposed my first image of Talia's hands over her face, and then she took her hands away. Because she wore a black balaclava, her face and eyes shine through

Some of my favourite images are shared with you here, and, as you will see, some are two exposures and some are three. A few little tricks that I have learned as I go are:

1. Shoot a fairly dark background first, otherwise it can become too dominant in the model's face.
2. By using exposure compensation (or manual), you can vary the exposures on each part of the image. I often underexpose the first background shot, then keep the facial exposure good on the second shot by using spot metering.
3. It seems best to use a tripod and keep the camera in one position. You then simply direct the model to move slightly for each exposure — they can also change their facial expression.
4. Try visualizing the finished photo before you start. You can usually work out how it can be achieved from there — I'm often very surprised by the results.

So, my last words are: don't be afraid of your camera, experiment a little. How hard can it be? You will never know how creative you are unless you try.



Chloe is an actress, and she is very good at delivering facial expressions. I first took a slightly underexposed image of a redwood tree's bark. Chloe then lay down for the second image, and we arranged her hair so it flowed into the tree bark. I tweaked her eye colour a little, too



Jen wore a black balaclava so her skin tones would not overpower the patterns of the redwood tree's bark. To make the image a little more spooky-looking, I tweaked the colour of the two outside eyes in Adobe Lightroom. Why not? There are no rules

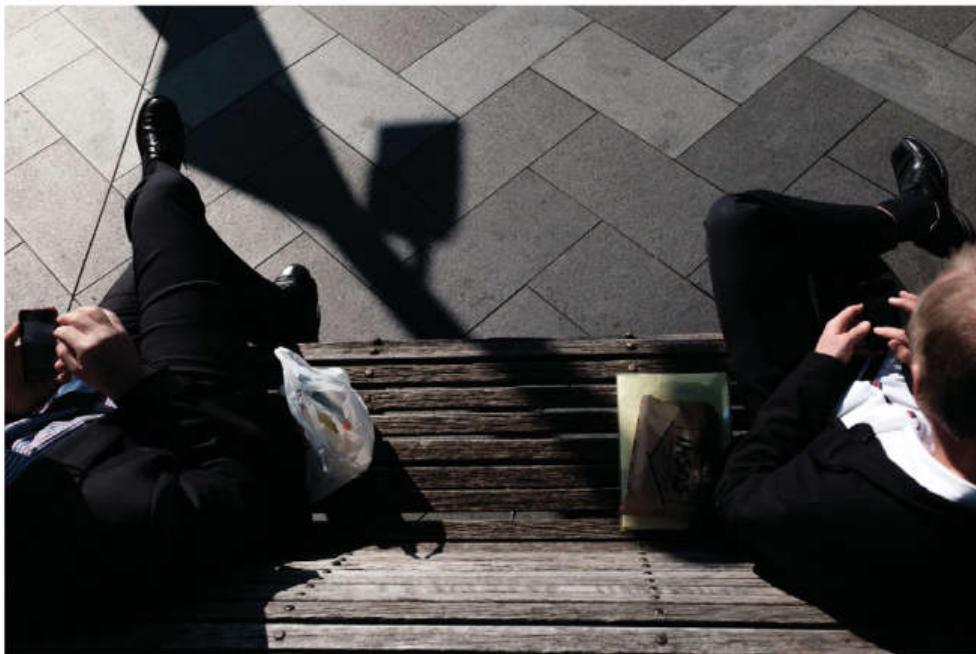


For this image, I set up my tripod so the background would not move. I then asked Laura to move slowly and carefully from left to right, and each time with a different facial expression. The image is taken in among the redwood trees at Hamurana Springs



Because the creative thought process is just as important as good technique, photographer Paul Petch gives voice to the thoughts from which great images are born. Paul is a freelance commercial photographer based in Auckland specializing in a wide array of styles, including commercial portraiture, sports, documentary, and event photography. He is also a successful graphic designer, art director, and photography tutor.

paulpetch.co.nz



ECONOMICAL PORTRAITURE TIPS

Paul Petch guides you through part two of portrait shooting on a budget, with handy tips to get the most out of your set-ups

While any camera 'will do' when shooting portraiture, one aspect that really helps create an image is the ability to work manually to control aperture, shutter speed, and ISO. So when looking for an entry-level camera, what really defines what camera to buy on a budget is whether it is one that you control or one with auto settings only.

Currently, my budget set-up is the very-capable Fujifilm X100T, and the 50mm lens that screws on the front to convert from the fixed 35mm. The first version of this model can be picked up for about \$600 and will do just fine as a really affordable set-up. Look around though, and you'll find most makers these days have an affordable mirrorless option that can be mastered in manual mode.

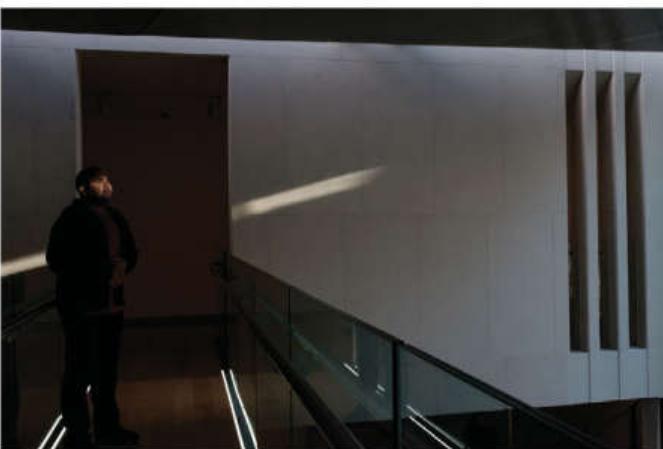
Why do I use a Fujifilm X100T as my 'take everywhere portrait' set-up? Well, I love the live view through the viewfinder, as I can expose well in-camera without 'chimping' — a term used in digital photography to describe the habit of checking every photo on the camera display (LCD) immediately after capture. I also love its low-light capabilities, and the RAW files are a joy to work with. In addition, it looks and feels good in hand while being very portable, which makes it nice to use.

Natural light

Using available light is free, so let's start with this approach to capturing people as the most affordable option. If you stop right now and look around you, what light do you see? Well, this will



Natural-light portrait using light walls to bounce midday sun. Canon 5D, 50mm, f/2.8



Auckland Art Gallery. Fujifilm X100T, 35mm, f/5.6



Victoria Park foggy-morning runner.
Fujifilm X100T, 35mm, f/16



Midday sun diffused.
Sea Shepherd.
Canon Mk III, 85mm,
f/5.6

depend on the time of day, whether you are inside or out, and what surfaces surround you. Early or late light can be seen as soft and diffused, midday as hard and direct, and light is affected by location and the surfaces that it bounces off.

So now stop and look again. Can you see soft and diffused? See how it is more apparent when light surfaces are abundant versus dark? Are there soft or hard shadows? Deciding on the type of image you wish to create is the most important step when utilizing natural light, then going to find that type of environment.

Most portraits look good with some shadow to promote shape, but too much is underexposed, and it's best to avoid direct light to avoid blown highlights.

If shooting in harsh light, such as that found at midday, then thinking of a way to bounce from surfaces, such as walls, is good. Or look for diffusion through trees, window blinds, or similar. As mentioned in the first part of this series, using exposure compensation to overexpose by a stop or two can really help with removing shadows from the eye sockets when shooting with available light.

Camera set-up for natural light

As you are not introducing light artificially, set-up is pretty straightforward for natural shooting. Find the light you want, then place the model within the scene. Reflect if required, and remember that low aperture can blur your subject and make focusing tricky. For environmental images, a higher aperture works well (f/7+) and makes for a sharp image. Focus on the subject's mood, direct how you want them to look and feel. Use light and locations in a clever way, as it's the imagination of the shooter that drives creative natural-light images.

I recommend putting aside a day for practising lighting the subject naturally as well as you

can with available light and reflectors close up. Then look at a creative environmental shoot, bearing in mind at all times that blown highlights will ruin your photo. If you have a camera that has a live view, use it to see the exposure in your image as you dial it in. Use objects in the shot to create interest, and having some help to hold things on a shoot can be really useful!

Diffuse and reflect light

In part one, we looked at lens and aperture choice, with the use of tracking mode for sharp images. For portrait shooting, a three-in-one reflector is a must for bouncing light or diffusing it, for both natural and flash photography. Simply place your model in a suitable location that has no highlights (yes, I keep on about this, don't I?), then bounce light from the source into this space to help illuminate the shot. If you are in harsh direct light (or want to soften the flash), hold up the diffuser to soften the light by holding it over, or next to, the model. For around \$60, this kit is really useful, and they get bigger, too, so if you want to light or diffuse a whole body, that's still an option.

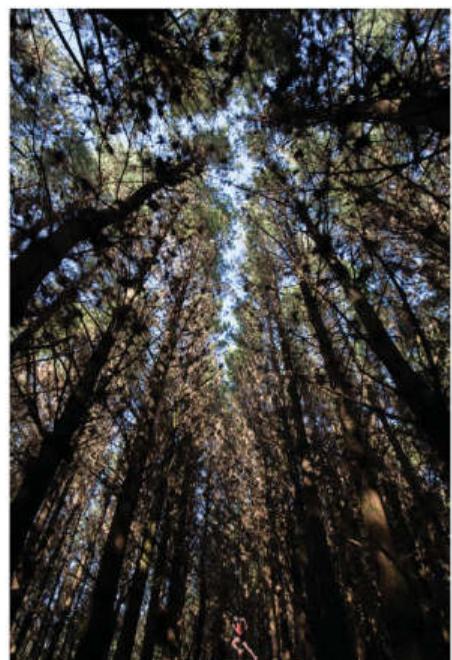
Off-camera flash — single is all you need

The cheapest and most affordable way to shoot off-camera is with a cable, stand, one flash, and an umbrella. For under \$200, you will have a modest portable set-up for portraiture that works well. If you have someone to help, you can even shoot the flash through your cheap diffuser to soften the light. Both these set-ups work well, but it can be tricky to direct the light, so some kind of modifier is best.

The good news is that you don't need a huge modifier to shoot good portraiture, and, if you shop around, pricing these days for a 20-inch-plus lighting rig is not that expensive. I use

Westcott for indoor lighting (or days with no wind) and Lastolite for when I head outside, as they are bombproof. Both offer the ability to direct the light more, while softening it, which helps to expose the images and offer flattering close-ups.

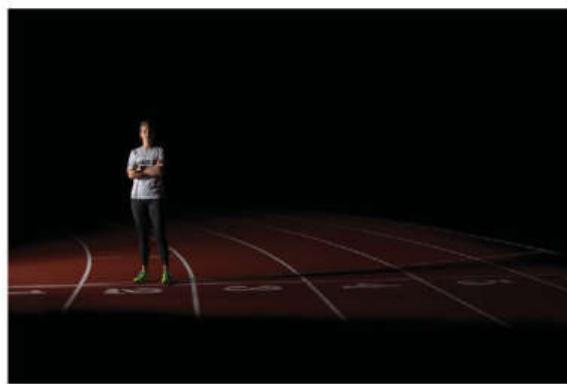
While a cable can be used for this set-up, too, freeing up the lighting for environmental shots by not using one — and reducing the chance of tripping over stuff — is a good idea. After years of expensive set-ups for wireless shooting, today there are quite a selection of triggers within most people's budgets. I've been using Phottix for years but recently moved to a Cactus V6 set-up that offers the ability to trigger any flash and brand of camera for less than \$200. Amazing.



Single flash. Forest Runner / Good People Run.
Canon Mk III, 16mm, f/4.0



A humble and portable portrait set-up.
Manfrotto Nano light stand, Cactus V6 triggers,
Fujifilm X100T, Westcott modifier, Yongnuo
manual flash, and generic reflector



Single flash. Track Runner / Good People Run.
Canon Mk III, 16mm, f/4.0

The key to a single flash is to keep things as simple as possible, so expose in-camera for the best results by setting the flash to full power. Move the light source closer or further away from the subject to help set exposure, too.

To simplify things further, I tend to look at flash photography in two ways: mood or best-lit. This simply means using introduced light for moody images or having things well lit with minimal shadows for more headshot-style pictures. Placing the flash central, or off-centre with various exposures, will provide different results, with the aim to create shadows and mood, or light as much as possible. Most commercial flash tends to be well lit, while creative endeavours are lit less. You can choose what you wish to work towards yourself, but the key is to keep it simple, and use the best modifier you can afford for size, light coverage, and control. While most budgets won't stretch to grids (a criss-cross of material that when placed over the light source directs it more) for controlling light, they are really worth considering if you are taking this portrait shooting business seriously and want to light specific areas.

Constant light

Using constant light threatened to shake the photography world up several years ago, but nothing has really happened. I first

experimented with constant light and portable battery-powered LED panels about three years ago, and had mixed results. Put simply, LED panels — unless they are large — don't offer the same intensity of light that a humble speed light can for the same size. So that was that.

What I do love to shoot with in the studio, though, is a mains-powered ring light. This constant light, once on a light stand, can be used for a range of lighting, from filler to intense portraiture. By placing it off to the side of a model, you can create mood the same way you can with a flash unit, but the bonus is that you can see the results live, versus having to trigger the flash and check. For the best-lit shots, place in front of subject and then shoot through the loop of light, with the resulting 'circular catch' in the eyes. It's so simple to use that sometimes it feels like cheating.



A ring light. Fujifilm X100T, 50mm, f/2.8

Twelve tips for shooting portraits

1. With any light, the challenge is to avoid highlights and shine on the skin, and unless kept in check, all light can be troublesome. Keep an eye on the tip of the nose, cheeks, and forehead for reflections, and powder these spots to help.
2. An assistant is worth their weight in gold in terms of anything from helping to carry stuff and setting up, to being the test subject for dialling in the light.
3. Spend time chatting with the subject to find out more about them, what their personality is like, and make them feel welcome. After all, it's the personal connection that makes an image once you get used to your gear and have a vision.
4. On-camera flash is OK — by 'on-camera', I mean the addition of a speed light not a pop-up. Don't think you have to spend lots of cash straight away; use on-camera flash by bouncing it off the walls, ceiling, and portable diffusers. You will get used to your set-up this way, too.
5. Get into the habit of writing your settings and kit down from a shoot that worked for you, as this makes life so much easier if you don't shoot a certain style of image for months at a time — that's me in a studio ...
6. If your camera shoots RAW, turn this on. Having the ability to fine-tune exposure, add mood, colour correct and sharpen, remove blemishes, skin-smooth, and tidy up an image is very useful, and shooting RAW files will allow this more successfully than JPEG.
7. Have a plan. When you shoot a portrait, start with an idea and head towards this vision. Simply turning up to an organized shoot and hoping for the best is not the ideal plan if you want to grow your portfolio and refine your craft. You will soon run out of ideas and get bored.
8. To show a smooth background, free of distractions (a paper or linen background, for example), shoot with a small aperture (no smaller than f/2.8) and stand the subject several metres from the background. The further away, the more out of focus the background will become.
9. Slow down and think. Take your time when shooting with flash and focus on what you are looking to achieve. Blur? Sharp? Motion? All of these require different camera settings, so take your time. There is nothing worse than out-of-focus portraits due to camera shake or the wrong settings.
10. Use AI Servo focus tracking (or equivalent) to ensure the best focus.
11. If possible, take a few minutes to check images on your computer or laptop, and get a feel for the environment and the light away from the rear of your camera.
12. Accept the limits of your camera and gear, and shoot creatively. Remember, it is you that limits the results, not the camera.

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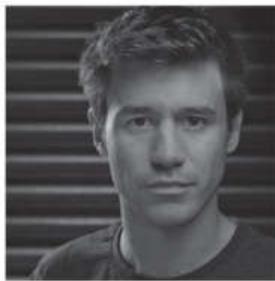
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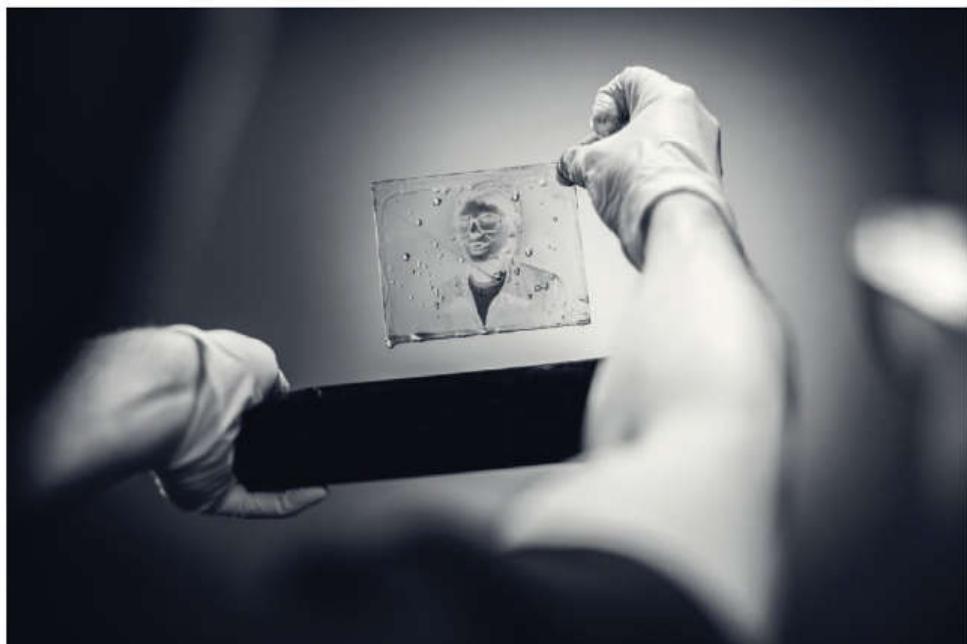
Each issue, Luke White shares his extensive studio expertise as operations and education manager at Auckland's Kingsize Studios. He holds a first-class honours degree in photography and has worked as a commercial photographer in England and New Zealand. Luke is passionate about photographic and film-making technologies new and old, and his conceptual photographs and videos have been exhibited across Europe.

Kingsize Studios is the New Zealand distributor for many top photographic brands, including Mola, Chimera, Matthews, and Westcott; it also runs a whole range of workshops on photography, film-making, lighting, and more.

kingsizestudios.com

BRINGING THE 1850s TO THE 21ST CENTURY

Luke White spends two days shooting with Paul Alsop, adopting collodion wet-plate photography processes



A while ago, I received an email from an English doctor living in Thames. Paul Alsop had read my article on the history of photographic lighting in these very pages and got in touch to ask if I knew about the collodion wet-plate process, which preceded gelatine film. Indeed I did — it turned out that we had both been introduced to wet-plate photography by the venerable Brian Scadden, in Wellington. Over the past year or so, Alsop and I have become friends and have done several tests shooting tintypes and ambrotypes with flash lighting.

Collaboration is a wonderful thing. While I know the basics when it comes to wet-plate photography, Alsop is in another league altogether. Over the past few years, he has completely embraced the craft. His chemistry and technique are meticulous, and I can't imagine there are many people in the world more adept at pouring a plate. I'm more of a physics guy — shaping light is what fascinates me. While wet-plate photography is enjoying somewhat of a resurgence, I have not seen many examples of photographers crafting light to make interesting portraits. Combining our complementary skills, we hoped to produce images greater than the sum of their parts.

Basically, wet-plate photography involves you making your own gelatinous light-sensitive 'film' in a darkroom, then pouring it over a plate of glass or blackened aluminium. This plate is then loaded into a large-format camera, and you make a photograph the same as if you were using film. You then take the plate back to the darkroom and develop it straight away. Location shoots mean you need a portable darkroom and quite a lot of gear and chemicals — you may have seen photographs of Roger Fenton's horse-drawn darkroom caravan as he documented the Crimean War in the 1850s. In my opinion, the collodion process produces some of the most beautiful photographs I've seen.

These plates are relatively insensitive to light, generally requiring exposure times in the tens of seconds. Photography history books show images of the head braces that were required to ensure that the sitters remained motionless for the duration of the long exposure. The ISO would have been somewhere around two. I love the look of tintypes but not the blur that usually results from the requisite long exposures. I'm a huge fan of the beautifully crafted lighting of the portrait masters such as Yousuf Karsh, Platon, and Dan Winters. After some experimentation, we realized that around 12,000W of flash lighting was enough



Drew from 62 Models



Damian Alexander from Blacklistt



Photo by Lee Howell



Damian Alexander from Blacklistt



Elise from 62 Models



Elise from 62 Models

to make an exposure. Luckily, I manage Kingsize Studios, so access to high-end Broncolor power packs is no problem.

As we were going to all this effort, we wanted to ensure we'd have a good range of sitters. We scheduled 20 people across two days, exposing 40 plates. When a single plate takes 10 minutes to prepare and five minutes to develop, this is no mean feat. It was nice to work this way, ensuring the lighting was as perfect as could be before making the photograph. With digital, there is a tendency to overshoot to ensure you 'get the shot'. Our slow and precise method also led to good results, and I'd say we had a 90-per-cent hit rate of creating successful portraits.

The people we photographed were all different and required varied lighting depending on the look we wanted to convey. We shot 40-something rock stars followed by 16-year-old models. Fortunately, we were ably assisted by commercial photographer Lee Howell, who helped to make sure the lighting changes happened speedily between each sitter. For each image, we used a very large and relatively powerful fill in the form of either a Broncolor Para 220 or seven-inch Chimera Octaplus with diffuser removed. Most of the images were shot with rim or hair lights — for the softer portraits, we used a strip soft box with fabric grids to control spill, while for the harder rim lights, we used silver reflector dishes with

grids. Key light modifiers and their positions were changed to suit the sitter, the pose, and the feel. A large centrally located Mola beauty dish, with a white poly under the chin, gave a soft 'beauty' look when shooting some of the professional models. A hard, silver Broncolor P-Soft dish to one side, accompanied by black flags located close to the sitters' shoulders, was perfect for the more dramatic images of musicians. The Broncolor Para 88 defocused was an efficient and directional key for window-light-type portraits.

Combining the best of 1850s technology with the best the 21st century has to offer certainly led to some challenges, but, in the end, the images were worth the effort.



Mareea Vegas is an Auckland-based photographer and musician. Each issue she talks to a new photographer bringing interesting artistic ideas to the field of contemporary photography. Through these discussions she hopes to inspire *D-Photo* readers to branch out in their photographic practice. Mareea's own work spans a variety of styles and formats, with her singular approach earning accolades and commissions from the likes of Auckland Art Fair, Auckland Festival of Photography and Nikon New Zealand.

mareeavegas.com



THINKING INSIDE THE BOX

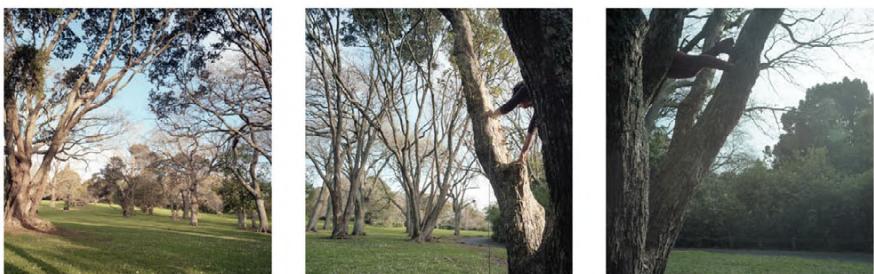
Mareea Vegas talks to UK-born and Auckland-based recent Whitecliffe College of Arts and Design graduate Helen Clegg — an artist whose process blends performative gestures and traditional photograph output

Helen Clegg is a recipient of the 2013 New Zealand Affordable Trust Emerging Artist Award. Her awareness of her own cultural upheaval motivates her exploration of alienation from the self and indigenous landscapes, while her perfectionist tendencies deliver carefully considered yet opulent compositions. I spoke with Clegg recently about the relevance of 'self' in her works, the

significance of repeatedly fitting herself inside a small acrylic box, and how she defines 'success' in her work.

D-Photo: So who is Helen Clegg?

Helen Clegg: I grew up in the English countryside and spent my childhood outdoors climbing trees, camping out, and running around the woods — a true nature baby. It's very important to me. Having lived in Paris for



several years after high school, the need for a balance between city life and nature really became a driving factor in my creativity and general well-being. Nothing makes me calmer and more at ease with myself than being next to the ocean or up a mountain — although I equally crave the buzz of the city: I need both.

Artists who have transitioned from one country to another often explore themes around environment and surrounding landscapes. Are you creating a process in your work that explores your experience of New Zealand in relation to how you feel as a migrant?

When I moved here, the need to engage with the landscape was essential as I formed my relationship with this country and shifted my identity towards becoming a migrant Kiwi,

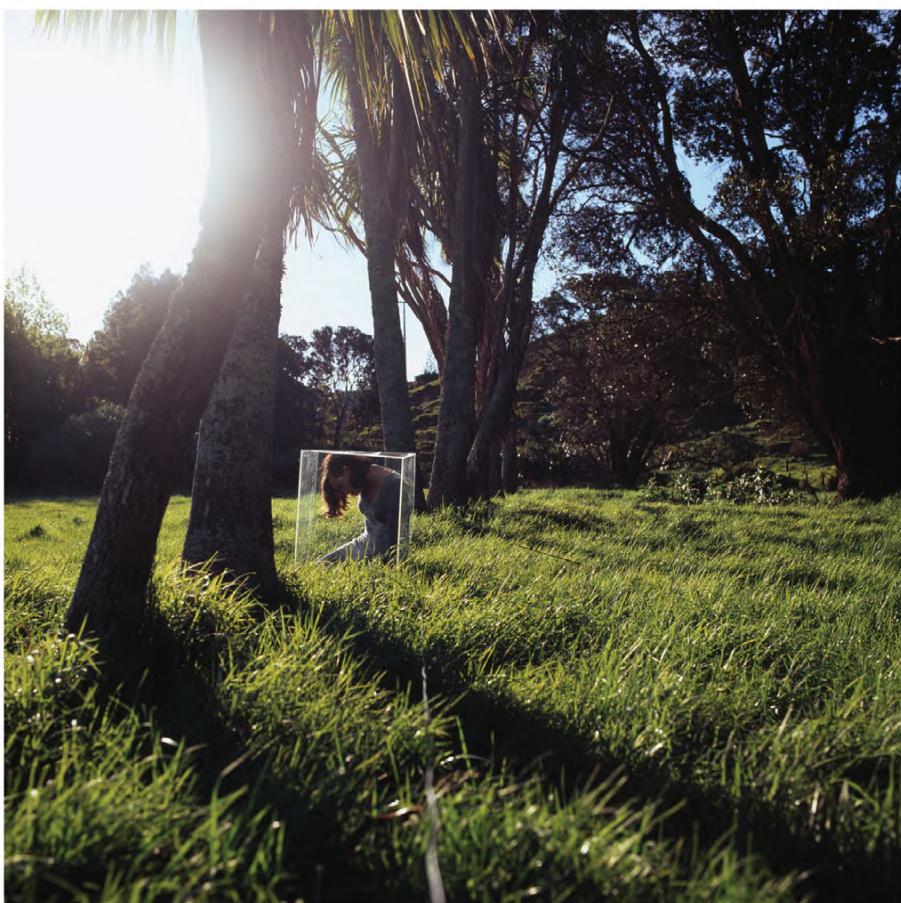
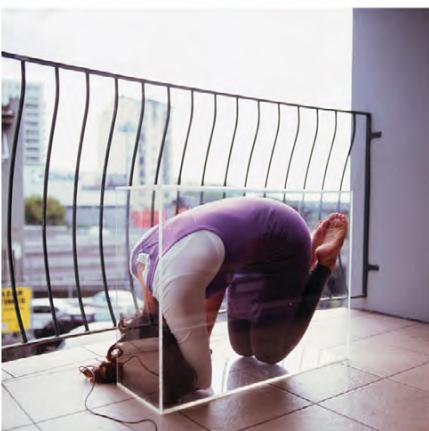
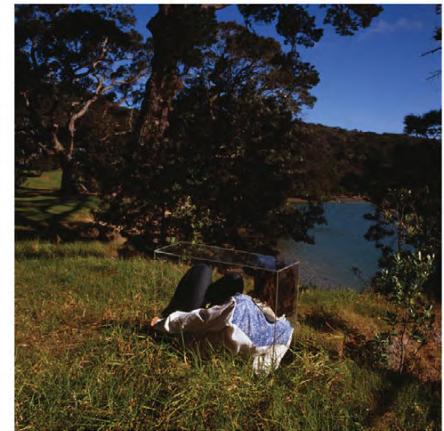
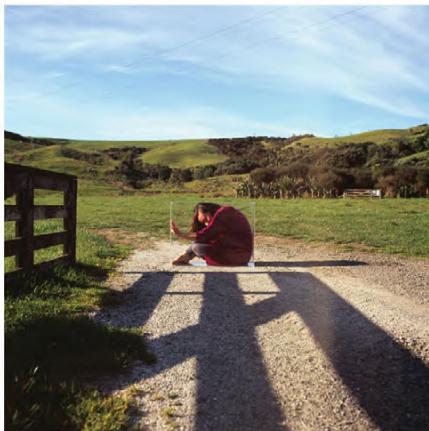
calling this place home. This motivation is particularly strong in my last series, *The Bridge Gathers* (as a Passage that Crosses), exploring the feeling of being at ease within the country and yet at the same time slightly separated from it. But also in a new body of work — *For a Long Time, I Went to Bed Early* — which was shot in the foothills behind my childhood home in the south of France. It re-engages with the surroundings of my childhood, focusing on the intersection of landscape, memory, and the body's ephemeral experience of place.

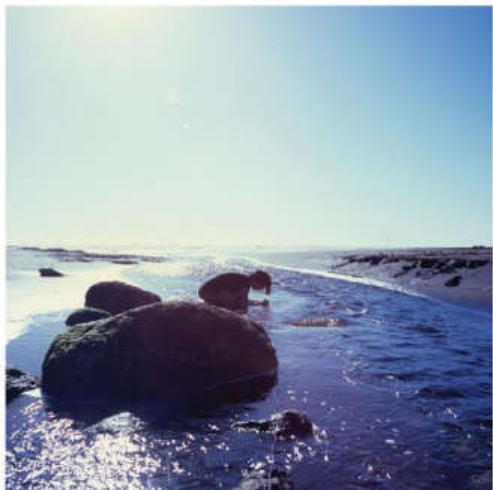
A lot of your works show you inserting yourself physically into landscapes, much like a performance artist. Is this a way for you to explore unease around empty landscapes, or is it to relieve tension between the viewer and a more formally constructed landscape image?

Personally, I feel very at ease in empty landscapes — the more remote and expansive, the more at home I feel. In my artwork, I imagine that the action of my body within the empty landscape acts as a bridge, opening up the scene to the viewer by relieving the formality and tension that imagery of empty, stark landscapes without human presence can often take on.

In *The Bridge Gathers* (as a Passage that Crosses), what is the significance of placing yourself inside an acrylic box rather than occupying the same space unrestricted?

Photographing my performative attempts to fit my own body within the acrylic box, the clear nature of the material allows for a continued visual connection to the surrounding landscape, which the box, and





myself, are situated within. In taking the box to quintessential representative New Zealand landscapes, accessible to the public as tourist destinations, such as the beach or the bush, I am further positioning my performative gesture from the role of 'outsider', or 'other', accentuating the apparent contradiction between feeling at home in this country, but knowing I will always be a foreigner. The box also serves as a formal device, not only framing my form within the frame of the photographic image but also juxtaposing hard against soft, comfort against discomfort, in an attempt to direct the audience's experience of the work towards something more sensory.

Is this sensory experience significant to you in evaluating the success of your works?

Yes, the sensory experience, combined with the lack of facial engagement within the performative gesture, directs the audience's experience away from that of typical self-portraiture and towards something more participatory, assisting them to project themselves into the frame, and hopefully creating an experience that is less static and more physically empathic.

So, it's almost like a backwards 'selfie'?

Well put. The idea of a selfie revealing something of the author's self or identity has certainly evolved in contemporary performative photography. Cindy Sherman is probably the most famous example of this. I never engage the camera with my face, preferring the disconnection so that the viewer can project themselves into the images. The performative gesture of my body works as a fill-in between the viewer and the scene. While I use myself as the subject, I'm not explicitly trying to reveal or depict anything about my 'self' or my emotions to the viewer. This is why I describe my work as performative versus self-portraiture — the importance being placed on my body as a vessel for the viewer versus being a comment on my self.

That said, while my work is not always explicitly revealing my identity in its intentions, even with the use of my physical presence, some autobiographical element is ultimately represented. I often draw upon personal experiences, histories, and landscapes as starting points in developing each series. However, it's important that the artwork exists for the audience on a different plane of understanding and that the physical is more important than the emotional.

Performative being an ephemeral medium and photography being more immobile, as artistic forms they are often described as 'oppositional'. Could you talk about the intersection of the two mediums, with reference to your works?

The moment captured photographically as the shutter releases is ephemeral — immobile and fixed. But the performative aspects of my photography extend beyond what's happening in front of the frame and encompassing the camera, and essentially the whole process. This is what I describe as 'performative'. The camera becomes an instrument of exploration and experimentation, and thus a vital part of the performative process versus being restricted to the mere documentation of an event. It's an integral part of the event and the ephemeral moment that is subsequently captured.

Would you say your works are more concerned with the direct effect on the viewer rather than the photograph as an aesthetic object, and, if so, how do composition, lighting, and technique contribute to that?

I don't believe it's possible to separate the two. The aesthetics of the photographic object will directly affect the viewer's reading of the work as much as the content — the two are inextricably linked. Given that one of my primary concerns with the work is the audience's self-projection into the landscape with my body as a guide, the composition, light, colours, and textures within the image feed into this as much as my performative gesture. The process of 'making' is always more important to me than the 'taking' of the photograph. Shooting on medium-format film, and using an old, fully manual, Hasselblad camera, amplifies the need for careful and considered composition — pushing the emphasis and majority of time spent constructing images away from the actual act of 'taking' the photograph itself.

Now, because we all want to know exactly what you shoot with, what's currently in your camera bag?

The aforementioned fully manual 1977 Hasselblad 500C/M with a 60mm lens; external light meter; one 6m and one 18m pneumatic-cable release; tape measure; countless rolls of negative and slide film; and always a plastic bag, Sellotape, and a small pair of scissors so that I can keep working even if it rains!

Finally, where would we find Helen at 9pm on a Saturday night?

I tend to do something different each weekend. I try to get out and about and explore as much as I can — I have a four-wheel-drive Mitsubishi Challenger with a mattress in the back to make sure that I can get anywhere and sleep anywhere I choose to on a whim. I'm prone to spontaneous road trips on a moment's notice. If I'm in the city, however, which is quite rare for me on weekends, I'll be out somewhere sampling as much of Auckland's incredible restaurant scene as I can. I'm quite the foodie.

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Rebecca Frogley is a fine-art photographer and a member of the team here at *D-Photo*. Rebecca holds a first-class Honours degree in photography from the Elam School of Fine Arts, and has shown photographic works in exhibitions both in New Zealand and abroad.

Each issue, Rebecca explores a single photographic theme via a range of photographic equipment. Through these experiments, she looks at the possibilities of what can be achieved by applying simple photographic techniques within everyday shooting scenarios

This page:
Canon EOS 5D Mark III, Sigma 85mm f/1.4 EX DG HSM lens, f/10, 1/125s, ISO 100

PRIME PORTRAITS

Rebecca Frogley skips the stiff poses and forced grins to offer some top-notch tips on how to take stunning portraits with prime lenses



Sigma 85mm f/1.4 EX DG HSM lens

The debate between the prime and zoom lens has set an ongoing divide between portrait photographers of late. In recent years, zoom lenses have been in favour for portrait photographers as the safer and more convenient choice. Admittedly, zoom lenses are incredibly versatile — they cover a range of focal distances in a single package, and don't require interchanging to create a variety of compositions. In this way they can easily frame and capture a fleeting opportunity, without the risk of missing a shot. However, their strength in providing a greater range of focus is ultimately their weakness, too. Designing a lens for optimal performance across a zoom range is difficult, and with complex arrangements of multiple glass elements moving back and forth to enable zoom, the optical quality undoubtedly suffers.

Because prime lenses aren't built to zoom, their fixed focal length means they have a much simpler construction, with fewer moving parts. Any engineer will tell you that a simple design will generally result in fewer defects — and we

would expect prime lenses to cut distortions, reduce aberrations, and be less prone to the plagues of ghosting and flare.

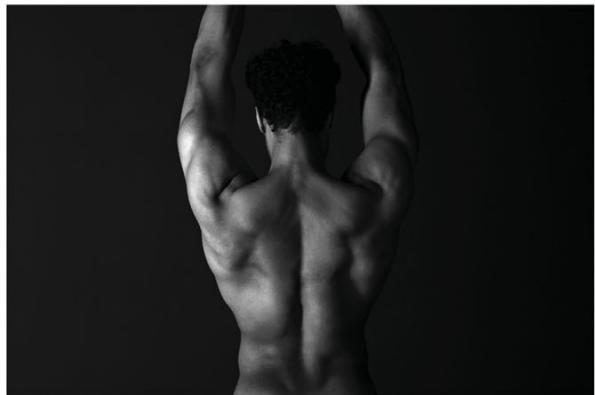
The Sigma 85mm is a fine example of this type of lens. Designed with precision-moulded and special low-dispersion (SLD) glass elements, the lens yields sharp image captures in high contrast, and with excellent correction against chromatic

aberrations. This beauty is equipped with a rear-focus system that minimizes colour fluctuations, and a super multilayer coating (SML) that reduces ghosting and flare, even when the subject is backlit.

Due to their wide-open apertures, prime lenses such as the Sigma 85mm offer the ability to reach fast shutter speeds even within muted-light or low-light conditions — it's really no wonder we call them 'bright primes'. The Sigma 85mm offers a maximum aperture of f/1.4 — an entire four stops larger than the conventional zoom equivalent, which, at a comparable length, can reach only f/5.6 at its widest. This equates to 16 times as much light. Paired with some serious optical performance to boot, we've got a killer combination.

Undoubtedly, there's never been a time that these features have mattered more. In the early days of digital sensors, the image quality achievable through the use of prime lenses simply couldn't translate to the sensor. At a meek six, then eight, then ten megapixels, the early DSLRs were unable to capture the rendering of light, form, and detail that these lenses were capable of. Also, for a long time, the quality and refinement of prime lenses went largely unnoticed.

Since then, the number of megapixels in imaging sensors has increased steadily, and our understanding of lens quality has followed suit. Now, with the Nikon D800 boasting a 36.3-megapixel FX-format sensor, and Canon's latest — the 5DS — offering a whopping 50.6 megapixels, these high-resolution sensors speak true to the optical performance of their lens. It's become clear that, for excellent optical performance, the prime lens tops the lot.





Canon EOS 5D Mark III, Zeiss Telephoto 85mm Planar T* lens, f/1.8, 1/80s, ISO 200

Zeiss Telephoto 85mm f/1.4 Planar T* lens

Prime lenses are particularly suited to portraiture, a genre of photography that depends heavily on composition. As a prime lens' set field of view cannot be changed, the only way to alter the framing of a subject is by physically moving closer or stepping back. In this way, what at first appears as a hindrance to shooting is actually a great form of quality control, because there's no risk of being

snap happy with primes. They demand that you slow down, consider both your subject and their environment, and make conscious compositional choices. Plus, for beginners, being forced to 'zoom' in and out by physically moving is a great way to learn composition techniques and consider angles. Often, it's the best way to understand the focal length of a lens in order to use it to its full potential.

Understanding the correct focal length for your subject is vital, regardless of how impressive a lens may be. In terms of portraiture, the wider the focal length, the more prone the resulting image is to distortion — generally appearing in the form of a slight stretching of the face, enlarging of the nose, and, in extreme cases, the vanishing of ears. Conversely, a narrower field of view lends itself to compressing facial features to appear more petite, and works to pull the surroundings in towards the subject. A short-to-medium telephoto sits comfortably between these two extremes, and is generally the portrait photographer's favourite focal length. While portrait photography is a very broad term that is inclusive of a variety of potential subjects and framing devices, classic portrait focal lengths generally fall within a range of 85mm to 135mm. The Zeiss 85mm can comfortably move between both tightly framed beauty shots and more open head-and-shoulder or partial-body compositions, without visible distortion.

It's important to remember that these focal-length guidelines are intended with a full-frame sensor in mind. While the Zeiss 85mm is designed to be used full frame, it may of course also be used with APS-C-size sensors — such as the Canon 7D or 550D Rebel series. In saying that, as APS-C sensors have a crop factor of 1.6x, doing this results in a corresponding effective distance in focal length of approximately 135mm, sitting in the upper range of ideal portrait focal lengths.

Zeiss Otus 85mm f/1.4 Apo Planar T* lens

A major advantage of using prime lenses is that they allow for excellent subject isolation through the narrow depth of field offered by their wide apertures. This benefit is a strong one, lending itself to beautifully rendered backgrounds and lighting effects, with the dissolution of any unsightly elements in the background.

The Zeiss Otus — without doubt a superlative lens, and arguably the highest-quality 85mm lens that money can buy — offers a maximum aperture of f/1.4 and a slick, nine-blade circular diaphragm for pleasing out-of-focus areas. The Zeiss Otus is capable of reproducing the finest details and textures in stunning clarity, with extreme sharpness across the entire image plane at its widest, including all four very extreme full-frame corners. With this stellar prime lens, super-sharp areas gently fade into pleasantly soft areas, accentuating our main point of interest — the subject. Conversely, the stunning razor-thin depth of field achievable with this lens can prove inappropriate in many situations, often resulting in image degradation when used incorrectly. There are a few easy techniques that will ensure you get it right, every time.

While most photographers take pride in being able to trust their eye, with a manual-focus prime it's generally recommended you don't. With the manual-focusing Zeiss Otus, first-time users often find that they can't seem to get the lens to achieve a pinpoint

accuracy through the viewfinder, due to the low tolerance for mis-focusing associated with such a narrow depth of field, and the viewfinder's inability to zoom. So, here's the next best thing — live view offers very precise and accurate focus adjustments by



Canon EOS 5D Mark III, Zeiss Otus 85mm f/1.4 Apo Planar T* lens, f/3.5, 1/200s, ISO 100

allowing you to zoom — using the magnify button on the back of the camera body — to closely check the sharpness, and make any adjustments necessary. Utilizing the live-view function will ensure that focus is always on point, resulting in more 'keepers' and ultimately the need for fewer exposures. However, there's always a trade-off — using live view isn't a natural nor intuitive process for most, and does take some getting used to. In most instances, it will require placing your camera on a support. In addition, it takes a substantial level of power usage to drive

the LCD display on the back of the camera, meaning that its use will drain battery life.

The buttery, melting away of backgrounds and the soft slip from fine detail into haze work to isolate the subject and create stunning compositions. But the restricted focus commonly associated with this aesthetic quality also has a propensity to render an image slightly soft, and can allow for focal mishaps to occur. With an f-stop of f/2.8 or larger, we often only have millimetres to work with. The subject just needs to tilt their head slightly or change their expression

to render a once in-focus subject overly soft — or worse yet, the entire composition a fuzzy mess. While the Zeiss Otus offers us the ability to shoot at a large aperture — and we do of course appreciate having the option — shooting wide open is risky for headshots in side profile or at a two-thirds angle. It's a modern myth that shooting wide open is the only way to capture a stunning shot: choose instead an aperture between f/4 and f/5.6, which will allow more leeway in achieving focus across your subject, while still producing a pleasing out-of-focus background.

Zeiss 35mm f/1.4 Distagon T* lens

While wide-angle lenses aren't a desirable focal length for tightly composed headshots, they are fantastic for situational portraits, which work to tell a story. Because of this, wide-angle photography has endless creative possibilities. It can reveal a juxtaposition that isn't immediately apparent, encompass enough of a scene to describe interactions between subjects, or relay an environment in a unique way. The Zeiss 35mm is a superb wide-angle lens, as its high performance and versatility mean that it's always ready for the unexpected. As a very fast f/1.4 lens, it excels in low light, ensuring you never miss a shot. Plus, because manual focus means controlling the image with your fingertips, the lens offers an ergonomic focusing ring with a large rotation angle. In fact, the lens itself is all metal and composed by way of precision mechanics —

meaning it's a piece of equipment to rely on, allowing your creativity to thrive.

Key to capturing a successful situational portrait is considering the subject as an element within a wider scene. Whether it be a farmer standing at the boundary of their property, a mechanic surrounded by grimy tools, or a small child sitting among a mountain of toys, these scenarios convey a lot more of the subject's character than if each were a portrait in isolation. Make use of context, and it'll result in interesting and evocative images. Plus, allowing subjects to feel natural in a familiar environment can often bring nervous sitters out of their shell. The success of any portrait lies in the mood it is able to convey, and there is nothing more disappointing than being unable to capture a candid moment because of an overly stiff and uncomfortable subject.

The brilliance of a wide-angle lens, such as the Zeiss 35mm, is that nothing escapes its gaze. Wide-angle lenses see the world very differently from their normal-range and telephoto equivalents, and that can cause difficulties for beginners. With wide-angle portraits, any deviation from perfectly level will result in an exaggerated, and often unsightly, perspective. For a distortion-free portrait every time, ensure the lens is in perfect parallel to your subject. In addition to this, once a shot of your subject is composed, you are likely to end up with a lot of distraction within the frame. Some will be well lit, others will be underexposed; some will be near and some will be in the distance. Work with the contents within your frame, rather than against — shoot through people and foliage for soft, pretty effects, or out to the distance for soft, diffused backdrops.



Canon EOS 5D Mark III, Zeiss 35mm f/1.4 Distagon T* lens, f/5.6, 1/125s, ISO 400

Rotolight RL48-B LED RingLight

The addition of a fill light, or secondary light source, can greatly improve the appearance of your subject, and is a simple way of reducing the contrast of a scene to ensure that no areas of your image are overexposed or underexposed. Versatile and easily portable, the Rotolight RL48-B comprises 48 ultra-bright LEDs, and is able to produce a wide 110-degree beam angle of soft, diffused light. While the Rotolight is easily mounted to a camera body by attaching to a hot shoe to provide a front-on light source, it is most effective when handheld or mounted to a stand.

This is because the form of the human face isn't flat, and each is unique. Whether it be

having deep-set eyes, a slightly crooked nose, or laugh lines circling the corners of their mouth, your subject will have a certain something that gives them individuality. When a strong light is thrown straight on to a subject, it tends to blow out certain areas, and create harsh shadows around the topography of the face. For a more natural approach, use a simple two-light set-up with your Rotolight RL48-B as a fill light. With the addition of CTO and ND filters, light can be dimmed by up to 1.5 stops, and temperature adjusted to four distinct values, ranging from a cool 3200K and through daylight to a warm 6300K. A truly useful feature rather than a gimmick, colour temperature adjustment is crucial in accurately matching key light sources, whether daylight, fluorescent, or tungsten lighting.

Simply put, effective lighting is all about ratios. Take, for example, a sitter positioned near a window, with diffuse sunlight as the main light source. For a soft, dreamy aesthetic, a ratio of 2:1 is generally used. Commonly chosen for portraits of children or in beauty shots, this lower ratio results in a very flatly cast light — producing only subtle shadows, and softening the appearance of facial features. For a more serious tone, which may be required for a business portrait, a ratio of around 4:1 would be preferable in order to cast deeper shadows over the contours of the face. Of course, these ratios can be magnified for dramatic effect — perhaps to emphasize the road maps of a wrinkled face, to create an edgy fashion shot, or to produce a classic, film-noir effect.



Canon EOS 5D Mark III, Zeiss 35mm f/1.4 Distagon T* lens, f/1.4, 1/6s, ISO 800 (cropped)

Vanguard VEO AM-264-TR Aluminium Monopod

A full tripod set-up isn't always practical — sometimes there's simply not the time to mount, adjust, and check that the camera is level before the moment's gone. Particularly in working with tireless toddlers, or in amongst the hustle and bustle of a wedding, a tripod often proves to be a hindrance rather than of any help. While with portraits we frequently require greater stability than is achievable using the camera handheld, we commonly want more portability than a tripod allows. So with that in mind, Vanguard's come up with a sharp little number — the VEO monopod.

With the Vanguard VEO, gone are the days of lengthy tripod set-ups and adjustments — and, no doubt, it's much to the delight of portrait photographers everywhere. Vanguard has found the perfect balance between functional stability and ease of use, making the sleek Vanguard VEO an ideal choice for on-location shoots. In essence, it works as a height-adjustable pole for added stability, however, this humble piece of equipment is packed with features.

Equipped with a tri-stand constructed of three retractable, anti-slip rubber feet, the

monopod can secure a DSLR paired with a heavy telephoto lens — and is able to withstand a weight of up to 6kg. To ensure there's no risk of ever missing a shot, there's a ball joint positioned between where the four-section magnesium-alloy leg meets the tri-stand, allowing for smooth panning and tilting. At a comfortable 900g, the Vanguard VEO is able to open out to 1.63 metres, and collapse less than a quarter of this length. And, as a charming added feature, a rubber cover hides the top mounting screw, allowing the monopod to be used as a walking stick when not in use — rather nifty, if you ask me.

ONA 'The Chelsea' bowler bag

We've all been there — swapping over lenses as quickly as possible, and hoping to capture a precious moment as it takes place before your eyes. In the process, you've tugged open the finicky zip, searched through numerous individual compartments, and now, finally, have your gear sorted. Despite your haste, the moment has evaded you — the lighting has changed, the expressions have left, and the mood is gone. A trendy photographic accessories company, ONA, has an innovative solution in mind. Its classic bowler bag is simple and stylish.

It's the Prada of all camera bags — almost literally. ONA's 'The Chelsea' is handcrafted with rich Saffiano leather, a term that identifies a distinguishable heat-stamping process supposedly invented by Mario Prada himself. To ensure durability and



Canon EOS 5D Mark III, Sigma 85mm f/1.4 EX DG HSM lens, f/5, 1/400s, ISO 100

stain resistance, the calf hide undergoes a process of heat pressing and a cross-hatch embossing, and is finally treated to a wax finish. As a result, the bag is extremely resilient and resists marking, fading, and water damage. It'll survive your on-location shoot, even if that includes being placed

down on an old dirt path, or getting caught out in a sudden downpour of rain. Most importantly, this photography bag will keep your expensive kit snug and safe. The roomy interior fits a DSLR, up to three large lenses, and a tablet or external flash, all separated by soft closed-cell foam.

With rolled leather handles and a detachable crossover body strap, The Chelsea makes it a breeze to carry even some of your more weighty equipment, and its structured bottom means that it's able to stand upright on its own. The Chelsea is a functional twist on an old favourite — and you're guaranteed to be shooting in style.

For more information on the gear featured throughout Gearduced, visit crkennedy.co.nz.

1. Zeiss Otus 85mm f/1.4 Apo Planar T* lens
2. Rotolight RL48-B LED RingLight
3. Sigma 85mm f/1.4 EX DG HSM lens
4. Vanguard VEO AM-264-TR Aluminium Monopod
5. Zeiss 35mm f/1.4 Distagon T* lens
6. Zeiss Telephoto 85mm f/1.4 Planar T* lens
7. ONA 'The Chelsea' bowler bag



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DRONES

Once only within the domain of professional photographers with the financial means to purchase them, drones — or multirotor aerial photography systems — are increasingly becoming a multipurpose tool for photographers. With a variety of different systems available for an ever-increasing array of purposes, *D-Photo* takes a closer look at some of the models currently on the market and the accessories available.

TYPHOON Q500+



A completely integrated aerial- and ground-imaging solution, the Typhoon Q500+ offers up to 25 minutes of flight time in three flight modes — smart, angle, and home. Equipped with a CGO2+ three-axis gimbal camera it can take still photos at 16 megapixels and full high-definition 60-frames-per-second video. A 5.5-inch ST-10+ touchscreen personal ground station allows for immediate viewing of shots and easy navigation; or install the CGO app and instantly view shots, control frames-per-second rate, and start and stop video on your smartphone. With an included steady-grip system for extending the gimbal camera from the sky to the ground, plus Watch Me and Follow Me features, the Q500+ offers a variety of uses dependent on need.

The Typhoon Q500+ has an RRP of \$1999.

TYPHOON Q500 4K



The Typhoon Q500 4K has an ultra-high definition (UHD) camera to deliver high-quality images of the world from above in stunning detail. Choose between still images at 12 megapixels, slow-motion UHD 4K at 30 frames per second, or 1080-pixel HD at up to 120 frames per second. The Watch Me and Follow Me modes allow you to set the Typhoon's position to track movement — whether you want to create selfie videos, drone effects, or track across landscapes. Offering a 115-degree field of vision and a maximum flying height of up to 122m from ground level, The Q500 4K can also connect to your smartphone with the CGO app for mobile control. With included Pro Alloy carry case, two batteries, and a car charger, the Q500 4K allows you the best possible fly time on the go.

The Typhoon Q500 4K has an RRP of \$2499.

TORNADO H920



Available in ready-to-fly (RTF), receiver-ready (RR), and almost-ready-to-fly (ARF) versions, the Tornado H920 is a high-quality system for professional, commercial photographers. The RTF option has a full-high definition 1080-pixel camera included, however, you can alternatively choose to have the DSLR gimbal GB603, which allows you to attach your own professional camera to the system. Made from lightweight carbon fibre the H920 weighs only 5kg (including the GB603, GH4 camera, and battery) allowing it to be as light as possible for superior manoeuvrability, control, and safety. With four flight modes, up to 24 minutes of flight time, and a maximum flying height of 4000m (absolute altitude), the Tornado H920 allows you to capture professional-quality stills and video.

TYPHOON G



GoPro users take note — the world's first multirotor made for use with your GoPro is coming soon. A special version of the Typhoon Q500 — called the Typhoon G — has been announced, offering the ability to mount your GoPro Hero 4 black edition (also compatible with the Hero 3, Hero 3+, and Hero 4 silver editions) so that your footage is no longer confined to the land. Included with the system are the ST10+ touchscreen personal ground station, GB203 three-axis self-stabilizing gimbal, MK58 digital video downlink module, the steady-grip system for extending the gimbal to handheld usage, and battery and smart charger. Made specifically for GoPro users, the Typhoon G will come ready-to-fly from the box and aims to provide the most stable image capture available to GoPro users.

More information on all of the aerial photography and videography platforms above — including details on when the Tornado H920 and Typhoon G will be available in New Zealand, currently due in October, 2015 — can be found at yunecdrones.co.nz.

Photogear has a range of drones and accessories available to suit every photographer. Once you've got the gear, it also offers in-depth one-on-one workshops for drone operators at all levels. The workshops are tailored to your skill level and specific needs, and start from \$350 for three hours. For enquiries and bookings, call the Photogear team on 09 479 2886; meanwhile check out their drone offerings below.

PHANTOM 3 STANDARD



The newest addition to the ever-popular DJI Phantom line, the Phantom 3 Standard arrives ready for take off straight out of the box. With a dedicated camera able to capture 2.7K ultra-high-definition (UHD) video and 12-megapixel still photos, the Phantom 3 Standard comes with everything you need to start experimenting with drone photography. A three-axis motorized gimbal stabilizes footage and enables manual tilting from a dial on the controller so that the mounted camera is steady and easy to use, making this drone perfect for beginners.

The Phantom 3 Standard is available for \$1519 – plus, mention you're a *D-Photo* reader and get a free carrying bag (worth \$85) with your purchase.

PHANTOM 3 PROFESSIONAL



Combining a 4K camera and 2km flying range, the Phantom 3 Professional offers stunning shots without the shocking price tag. The first small-sized drone (it's only 590mm diagonal) with a built-in 4K camera, the Phantom 3 Professional offers UHD video and 12-megapixel still photos – including burst and time-lapse options. A built-in vision sensor allows the drone to hold its position even without GPS, and the live HD view allows you to connect your smartphone or tablet, and stream the feed from the drone live for instant viewing.

The Phantom 3 Professional is available for \$2289 – plus, mention you're a *D-Photo* reader and get a free carrying case (worth \$120) with your purchase.

INSPIRE 1



The Inspire 1 from DJI is its most advanced technology yet – a ready-to-fly quadcopter that captures video with a 4K removable camera. This quadcopter is ideal for those who may look to upgrade cameras in the future – or want to use the camera for handheld purposes. Features for the Inspire 1 also include a retractable-arm system that lifts landing gear up to the side, so it does not obstruct the camera view while it's in the air. Choose between single and dual modes of flight – the dual system allows one operator to focus on piloting and the other to focus on getting the frames needed – and get an unrestricted, 360-degree view of the world below.

The Inspire 1 is available in single (\$5279) and dual (\$6179) systems.

ACCESSORIES



A solid carrying case is an essential accessory for any drone, as is a sun hood. Carrying cases and bags with pre-cut form help protect the drone from the shock damage that may occur during transportation, and are ideal for storing spare prop guards – which may save you from crashing from time to time. Sun hoods are a must, since most of your drone shooting time is spent outside, and they allow you to view images even under direct sunlight, while polarizing and ND filter sets will give options for shooting in different lighting conditions.

All the above drones and accessories are available for purchase from Photogear. For more information and to order, visit photogear.co.nz or phone 09 479 2886.

CR Kennedy stock a large range of accessories for upgrading and protecting your drone. HPRC (high-performance resin cases) carry cases are made by Italian manufacturer Plaber, and come in a variety of sizes and designs for a custom fit and purpose. These lightweight, portable cases combine continuous innovation and traditional high quality to ensure that users can protect, store, and transport equipment hassle free.



HPRC 2730W

Travel easy with the HPRC 2730W for the Inspire 1 drone. The wheeled design makes it easy to use in busy airports, and a one-handed trolley system makes wheeling it comfortable and simple. Designed using high-quality materials, the 2730W is crush proof, extreme weather and climate proof, acid corrosion proof, and non-conducting for use in any location. Extra protection is provided with an O-ring and pressure adjustment valve, reinforced hinges and corners, and tight closures — plus, cubed foam safely protects equipment while in transit. The HPRC 2730W is 620x350x520mm and is available in a classic black-and-red design.

The HPRC 2700W is available with multiple cubed-foam interiors to suit your specific drone system. Made from high-quality yet lightweight materials, including aluminium and stainless steel, the 2700W has a sturdy trolley system with a reinforced plate, one-handed wheeling, and durable and smooth wheels. The robust design includes an O-ring seal, pressure-adjustment valve, reinforced hinges and corners, and stainless hardware — plus, an ergonomic paddle handle ensures comfortable use. Like all HPRC cases, the innovative design is crush proof, weather and climate proof, acid corrosion proof, and non-conducting. Available in black, orange, and red finishes, the case is 620x520x275mm.

HPRC PHA3-2700W



The HPRC PHA3-2700W case interior safely stores and protects all your equipment for the Phantom 3 Professional and Phantom 3 Advanced. With room to store the drone, a GoPro and housing, your charger and cables, two kits of spare props, a spare battery, an iPad Air (or other tablet up to 10 inches), the remote controller, plus a notepad and any small accessories or other cables, there is room for all the equipment you could ever need.

HPRC ROM2700W



Safely store your Ronin-M Transmitter (controller) with this HPRC ROM2700W foam-case interior. The foam features cut-outs to perfectly store your transmitter, the Ronin-M gimbal, two side handles, a top handle bar, a turning stand, three spare batteries, two chargers, a camera mounting plate, and a seven-inch field monitor — plus all your cables, screws, and small accessories — without risking the equipment moving around during transport and potentially getting damaged.

HPRC 2700WPHA2



Suitable for use with the Phantom 2, Phantom 2 Vision, or Phantom 2 Vision+ this foam-case interior from HPRC offers easy access and secure storage for all your related equipment. Store the drone, along with up to eight microSD cards (in the included HPRC1100 case), the charger and cables, spare props, a radio controller, three additional batteries, an iPhone or Samsung Galaxy smartphone, an iPad mini or Samsung Galaxy tab, and spare AA remote battery. Plus, with space for notepads, pens, tools, and other small accessories, you'll never leave home without carrying everything you need again.

All these HPRC cases are available from CR Kennedy.
For more information and to purchase, head to crkennedy.co.nz.

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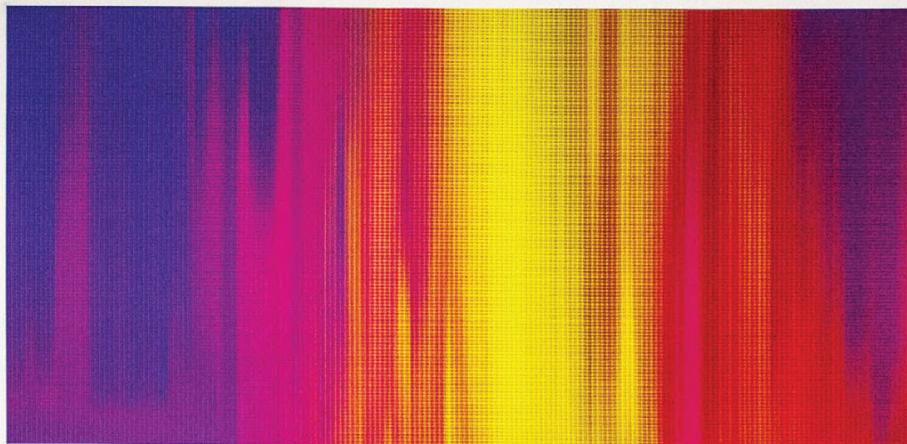
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Mead Norton is a commercial photographer originally from Texas, now living in Rotorua. An outdoors and adventure specialist, Mead has shot for a range of clients, events, and publications, both locally and internationally, as well as hosted various workshops on the craft.

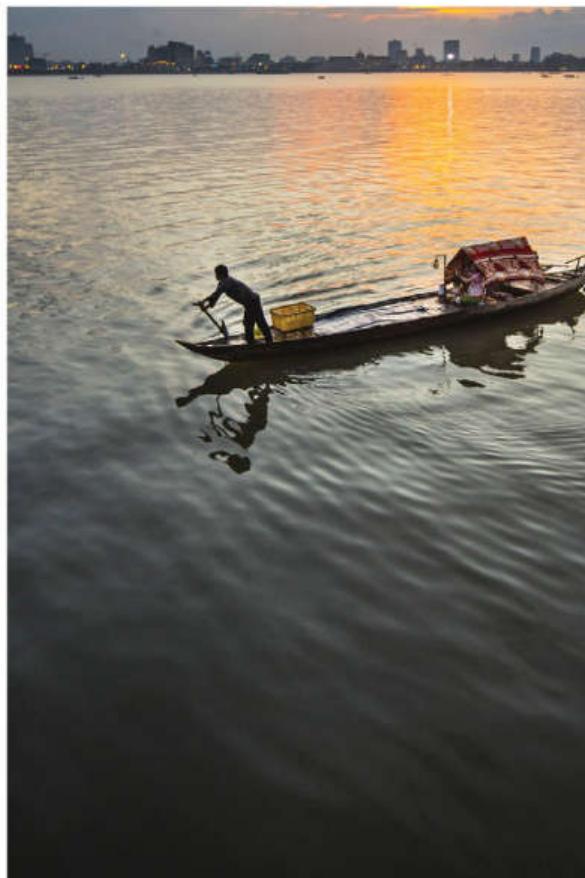
His portfolio comprises a wide array of subjects, including winter sports, biking, running, triathlon, water sports, travel, and portraiture — a repertoire that has won him a long list of happy clients, as well as various industry awards.

Not only does Mead contribute valuable technical articles to *D-Photo*, but he also regularly publishes helpful posts on his blog.

meadnorton.com

YOUR PASSPORT TO TRAVEL PHOTOGRAPHY

Mead Norton answers readers' questions about what it takes to capture standout shots throughout their journeys



Can you explain specifically what it is that defines travel photography?

Wikipedia defines 'travel photography' as "the documentation of an area's landscape, people, cultures, customs and history". The best way to think about travel photography is to think of it as a mixture of documentary, landscape, and portraiture photography when in one geographical area.

What's your advice around how much gear to travel with? Can you shed any light on the type of equipment I should be taking and using?

Generally, when you are travelling, you want to carry as little gear as possible, but, at the same time, you don't want to feel as if you left a super-important piece of equipment at home. It also really depends on where you are travelling to and what you plan to do there. Some must-haves for a good travel kit are a lens that works well in low light, a strobe, a wide-to-medium telephoto lens, and, for me, a smaller point-and-shoot camera. Also bring backup batteries, memory cards, and hard drives — especially if you are travelling in developing countries.



How do you ensure you've got enough storage space?

Think about how much you will be shooting on a daily basis, and double it. You can never have too many hard drives. Also, a tip: don't use super-big memory cards to save all your photos on one card. Just think how upset you would be if that one card failed or was stolen. I usually back up all my images to a portable hard drive; my laptop; and, if I have internet access, I upload my selects from the day to a cloud account. That way, if either my hard drive fails or my gear gets stolen, then at least I still have my favourite images from each day safely stored in the cloud.



How important is it to let someone know you're taking their photo? Do you have to?

No, you don't have to let people know you are taking their photo, and, as long as you are not shooting something for commercial use, you don't have to let them know. But I would suggest that if you find a really interesting person in your travels who you really want to get a good portrait of, then try to communicate with them that you want to do more than just take a quick snapshot, and work with them to create a really special portrait. Even if you don't speak their language, miming and gestures go a long way to communicating with people on the street. Also, never pay someone for their portrait outright; that will just set up a precedent for any other photographer who comes along after

you. If you do feel like you spent a bit of time shooting someone in a market, for example, then instead of just paying them for the portrait, buy something from them.

What about taking photos while travelling, are there any rules or legalities I would need to be aware of? How do I find out?

There are certain rules you should be aware of when travelling in foreign countries. For example, when I went to Cuba, you are not allowed to photograph any police officer, military personnel, or other official military buildings, and they strictly enforce those rules. The best way to find out about the rules of the country you are visiting is to go to the country's tourism website and see what is





posted there — also just be aware of cultural norms and respect the local customs. For instance, if you are visiting the Middle East, do not try to take a photograph of women alone unless you have their permission.

How can you find those off-the-beaten-track locations for images that not everyone else is capturing?

This is probably one of the hardest things travel photographers face. The key is to always keep your eyes open for different angles to approach well-known attractions, and to do research before you go, as well as talk to the locals and find out from them where they like to go. The shot of the Portola Palace (above) is a view of one of the most iconic buildings in Tibet, and I found this vantage point when I was wandering through the street market that I heard about from the local tuk-tuk driver I got a ride with.

Are there best times of day/year for certain shots? How do you determine these?

Yes, there are better times of the day to shoot certain things, and the best way to determine these is to do research. For example, if you want to get iconic surf shots in Hawaii, don't plan to visit during its summer months. To get the cherry blossoms in Japan, be sure to plan your trip when those trees will be in bloom. Fortunately, there are quite a few smartphone apps to help you determine the best time of day to plan your shoots once you are there. There are two that I regularly use: Light Tracker helps you determine when the sun will rise and set, along with some other useful details like twilight start and end, and moon phase and rise and set: The Photographer's Ephemeris is a really useful app that tells you

where the sun will rise and set, and lets you know if the location will be in shadow.

What are the most challenging aspects of travel photography?

Probably the hardest thing to do with travel photography is to try to make money out of your images. After all, just about everyone you see on your travels with a nice camera probably has some sort of dream of selling their image to a magazine.

If you don't have aspirations to make money out of your travel photography, the other real challenge is to photograph your travels in a way that is a true representation of the destination. How many times have you seen an absolutely stunning scene and grabbed your camera to take a photo only to download it later and be disappointed in how the image did not match the actual experience of being there in that moment?





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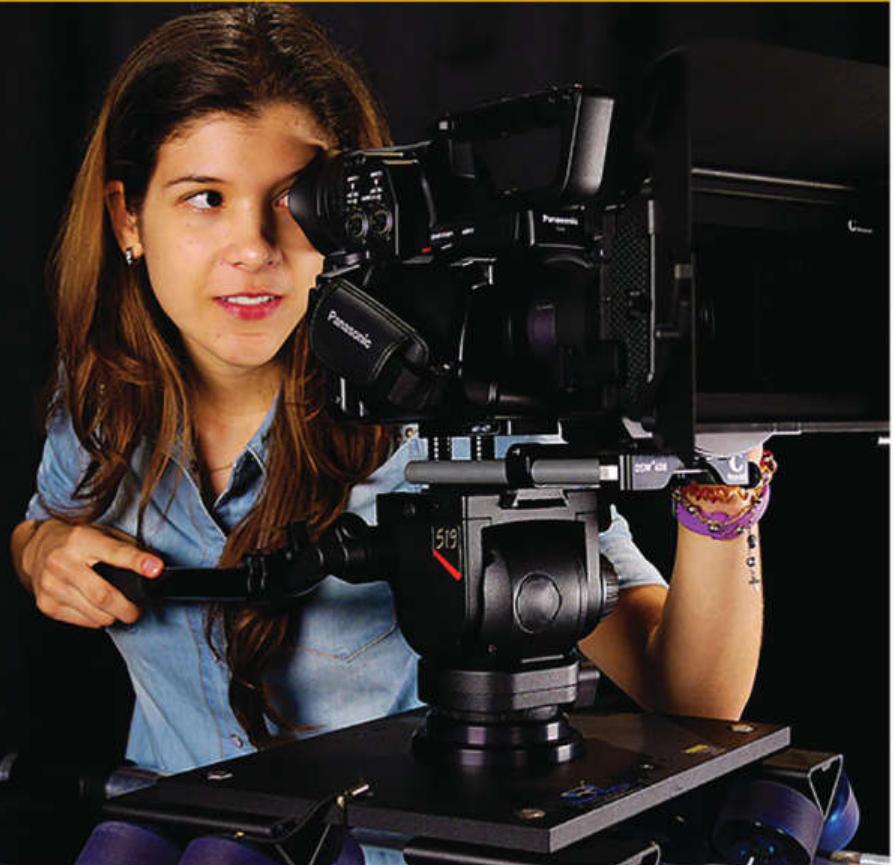
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Mike's passion is travel and landscape photography, and publishing travel books – he now has more than 26 to his name. He is a Canon Master, Master and Fellow of the Australian Institute of Professional Photography (AIPP), and a Grand Master and Honorary Fellow of the New Zealand Institute of Professional Photography (NZIPP). He has been a professional photographer for more than 30 years and an International Awards judge and lecturer for 25 years. He has won multiple national and international awards for his travel and landscape photography, including Australian Geographic Photographer of the Year, Korean International Photographer of the Year, NSW AIPP Photographer of the Year, twice AIPP Landscape Photographer of the Year, and twice AIPP Travel Photographer of the Year. In New Zealand, he has been awarded the NZIPP Photographer of the Year, NZIPP Corporate/Industrial Photographer of the Year, NZIPP Landscape Photographer of the Year, and NZIPP Travel Photographer of the Year. He is the co-director of the Queenstown Centre for Creative Photography with his wife, Jackie Ranken.

mikelangford.co.nz

Free advice

If you would like to submit a photo for Mike to critique, simply email your image (around A5 size at 300dpi) to editor@dphoto.co.nz with the subject 'Critique', along with any information or queries you care to include.

CRITIQUE

Mike Langford helps readers improve their shots with simple and effective tips



A

Western Australia rocks

The strength in this image is all at the top, starting with the strong graphic line of the horizon. The intense colour of the ocean is beautifully offset by the soft round shapes and colour of the rocks on either side. What isn't working in this shot is the ramble of bushes in the foreground, which brings little to the overall image. At first, I found it difficult to really see the graphics, but, when I converted

the image into monochrome, the shapes in the upper half then became obvious. However, the overall strength of the image is in the combination of both the shapes and the colours, so I have left it as it was originally shot – in colour. I have also added a small crop to the left-hand side, so that the rocks come out of the top-left corner as they also do on the right.



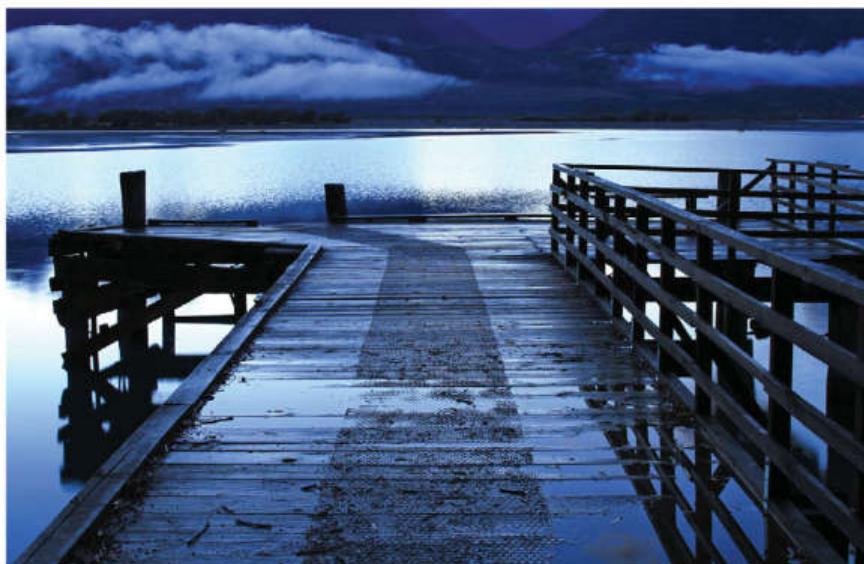
B

Kinloch Jetty

What really works in this image is its mood, which is enhanced by the cool-blue tone. This is somewhat distracted from by the bright sky and the top of the mountains being cut off. When you are shooting things like mountains, and you have strong shapes, you need to either leave the tops in the shot or fully out of the shot. As I have no choice in this, I have decided to crop them out altogether, which allows the eye to concentrate more on the jetty and the mist. Also, always make sure your horizon line is straight, and that you are square to your subject when shooting anything architectural. Here, I have realigned the perspective a little in Photoshop using Distort, and cropped a bit on the left so that the corner of the jetty comes out of the left-hand corner.



A



B

Milford Sound

The timing of this shot is great, as the tonal range of the soft afterglow of the sunset just sings. What doesn't work is that the reflection is actually lighter than the sky, which just doesn't happen in nature. If you have used a neutral-density graduated filter to achieve this, then you need to bring this back just a little in post-production, as I have using Photoshop, making it just a bit darker than the sky. Having done this, I have then made the overall image a fraction lighter using the curves adjustment. The other problem is that the horizon line is dipping slightly to the right.

Overall the image just feels a bit cramped, and, as a result, the mountains don't express the majesty they usually have. By extending

the canvas size at both the top and the bottom, and using Content-Aware in Photoshop, I'm able to give the mountains more space, which makes them look bigger. This is actually just an optical illusion, as I haven't touched the mountains at all.

I've also cloned out a couple of small highlight distractions — both on the left and right — so that the eye just enjoys the beauty of this place.



A



B



Hans Weichselbaum has been on the digital-imaging scene since Photoshop 3 in 1994. He has shared his expertise in workshops countrywide and in articles for three different publications.

Hans is a perfectionist and passionate about photography. His background in science and philosophy lets him look outside the box when problem-solving. His business specializes in Photoshop tuition, high-quality film scanning, large-format printing, and colour calibration.

hans@digital-image.co.nz

LIGHTROOM: THE DEVELOP MODULE

Hans Weichselbaum discusses the options within the Develop module throughout this second instalment of his series explaining the various elements of Lightroom

We now move to the second module, the Develop module. This is the place where you optimize your images for maximum impact. Initially, when Adobe launched Lightroom in 2006, the Develop module was a simple raw converter and any additional editing step required a trip to Photoshop. Over the years, Adobe has been working on this module, continuously upgrading and adding tools, and today you'll find almost anything, from a simple spot-removal tool to high-dynamic-range (HDR) and panorama-stitching facilities. This article gives you a brief overview, and I will mention a few functions you'll find in the very latest version of Lightroom CC.

Image 1 gives you an overview of the Develop module. On the right-hand side, you'll find the histogram on top. It has two little arrows in the top part, one on the left for the shadows and one on the right for the highlights. Clicking them will show you what is getting clipped on both sides of the spectrum while doing your adjustment. I prefer to simply press the Alt (or Option) key while moving the adjustment

sliders. This has the same effect, and you'll save yourself a trip with the mouse to the histogram.

Underneath the histogram is a list of all the available tools, each of which comes with its own settings and options. We look at them in more detail later.

Below the tools, you'll find the whole arsenal of adjustments for optimizing the tonality of your current image. They are grouped into panels that you can expand and collapse. The first one is the 'Basic' panel, which starts with the two colour sliders, Temp and Tint, plus the White Balance eye-dropper tool. Then comes a group of six sliders: Exposure, Contrast, Highlights, Shadows, Whites, and Blacks. We'll discuss them in another article in more detail, but for now I suggest you go through them in the following order:

1. Exposure should be your starting point for the overall tonal adjustment.
2. Whites and Blacks allow you to establish the brightest and darkest areas.
3. Adjust the Highlights and Shadows to your liking.
4. Use Contrast to nail the overall contrast of your image.



Image 1 – the Develop module

The individual adjustment groups

Below the Basic set of adjustments, you'll see seven more groups: Tone Curve, Color, Split Toning, Detail, Lens Correction, Effects, and Camera Calibration.

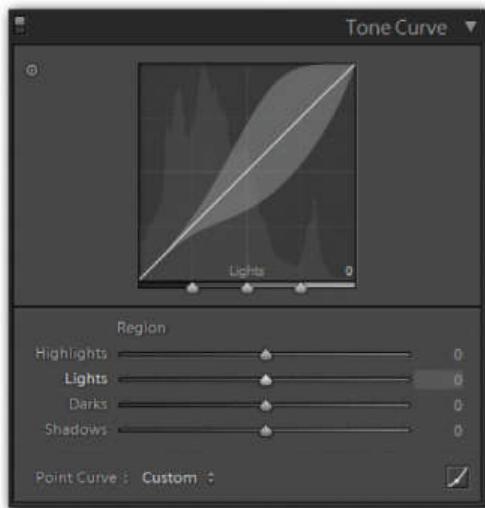


Image 2 – the Tone Curve in Lightroom

Image 2 shows you the Tone Curve. It allows you to adjust the tonal curves in four areas of the tonal spectrum, or you can switch to Point Curve and tailor your own.

The Color group underneath Tone Curve lets you change the hue, saturation, and luminance of individual colours — plus it has a very sophisticated black-and-white conversion with which you can fine-tune the grey tonality of any particular colour (see also Image 3).

Split Toning is a wonderful little tool for artistic editing — you can use it to give, for example, a duo-toned black-and-white image or a cross-processed look.

The Detail group comes with lots of controls for sharpening and noise reduction. The Lens Correction department has all the tools you'd expect to get rid of any lens distortion and chromatic aberration. But there is more — Lightroom 5 introduced the new Upright tool. If your architectural images are leaning backwards, you can fix this manually with sliders, which

control the vertical and horizontal perspective. Progressing from Lightroom 5, we now also have a magic single-button correction. There is not the space to run through all the submenus and controls available in Lightroom, so we'll explore them in greater detail in upcoming articles.

Don't forget to make use of Lightroom's ability to show you the before and after version of the image you're working on. There are a couple of options, and you'll find them under View > Before/After. Image 3 shows you an example during a black-and-white conversion.

Try out the toggle switch on all sections of the adjustment controls on the right-hand panel (except for the Basic section). This switch allows you to turn all the adjustments of a particular section on and off. If you've tried some sharpening settings and want to see how they work out on different parts of the image, just use the toggle switch while you're in Loupe View to make sure nothing gets over-sharpened.

There is also a handy shortcut key to get before and after views of the entire image with the full set of all your adjustments — simply use the backslash key (\).

Using Presets and the History Panel

On the left of the main image, you'll find all the Presets you can apply to your image. These are fixed settings that come with Lightroom, and the names will tell you what to expect. For example, there is a multitude of black-and-white effects, filters, and colour effects. Or you might want to save your favourite settings and apply them to other images. Say you have developed a great sepia-toned image effect, and you want to keep the settings. Your presets will be saved by default in the AppData folder under the Users folder (or the Application Support folder within the Library folder on a Mac), or you can choose another location.

The History Panel lets you see every individual setting you've applied to your image, and you can revert to any previous history state.

Applying the same settings to multiple images

This is also called 'synchronizing adjustments'. There are a couple of options. If you have finished optimizing one image and want to apply the same adjustments to the next one, simply select the new photo and click the

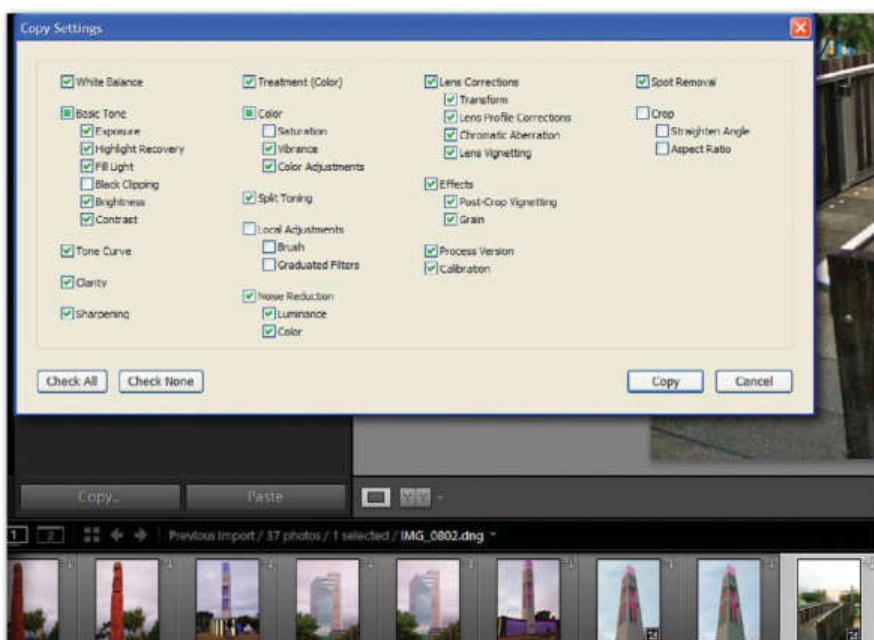


Image 4 – selecting the adjustments to apply to other images

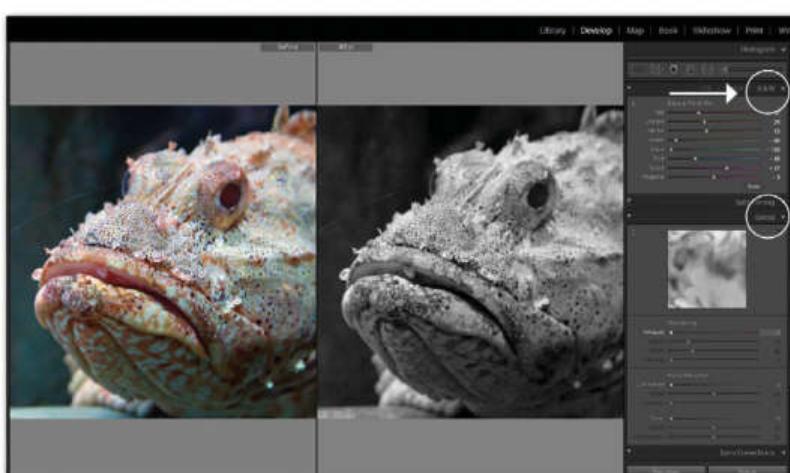


Image 3 – one of many ways of comparing the before and after effects

Previous button at the bottom of the right-hand panel.

Another option is to copy and paste the adjustments. This gives you more control, because you can specify which particular adjustments you want to apply (Image 4). It also allows you to apply the settings to any image in your collection.

Note that the previous options only allowed you to apply the settings to another single image. If you work on a number of photos, you are better off with the 'synchronize' option. With the optimized image open, select all the others you need to synchronize and click the Sync button at the bottom of the right-hand panel.

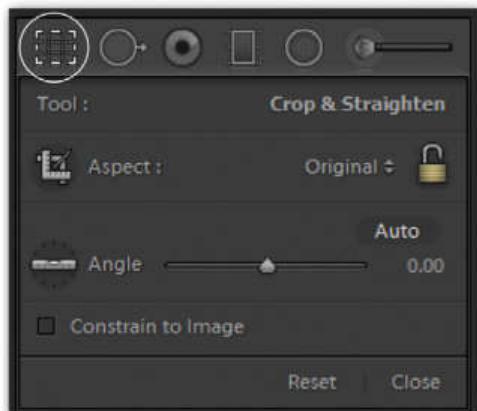


Image 5 – the Crop tool

Finally, you can enable automatic synchronization. First, select all the images you would like to apply the same set of adjustments to, then click on the thumbnail of the image you want to work with to make it active. Next, you need to enable the auto-sync feature by clicking the 'switch' button to the left of the Sync button. This will change its label to 'Auto Sync' and you are ready to go.

Lightroom's toolbox

You'll find the tools below the histogram on the right-hand panel (see Image 1). The first one is the Crop tool, which comes with lots of useful options, like changing the aspect ratio and straightening a shot (Image 5).

The Spot Removal tool improved hugely in Lightroom 5. Previous versions only had a simple click-a-circle approach, whereas the latest versions now allow you to paint on an image area to apply either cloning or healing adjustments. This means that you now can remove large irregular-shaped objects from the scene.

For example, in the scene viewed in Image 6, I wanted to remove the swimmer on the right of the boat. After grabbing the tool, I simply painted over the object I wanted to get rid of. It showed up in white paint, and then I selected the area I wanted to use as background (see inset).

When I tried to get rid of the boat, I ran into all sorts of problems, even after a couple of careful

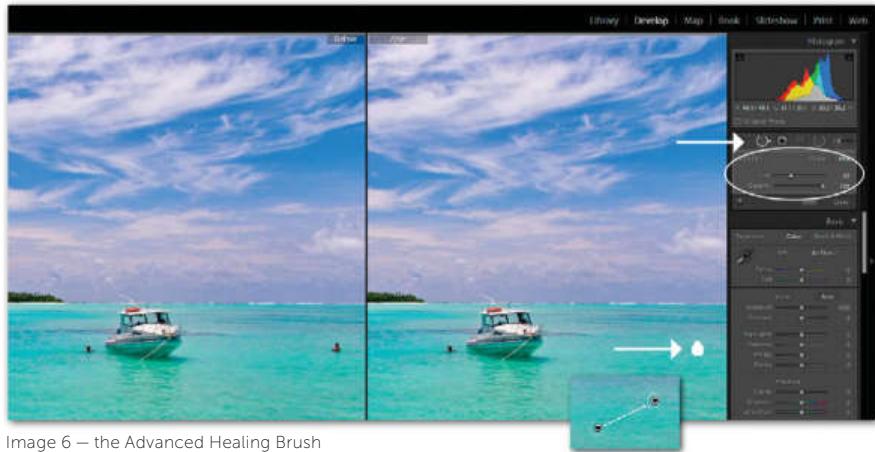


Image 6 – the Advanced Healing Brush

repeated applications. Don't expect this to work on any complex backgrounds – it certainly won't compete with Photoshop's Content-Aware Patch and Move tools.

There is another interesting addition to the Spot Removal tool: with the tool selected, you will find a checkbox below your image labelled 'Visualize Spots' (Image 7). Selecting it will give you a black-and-white preview, similar to the Threshold preview in Photoshop. The slider next to the checkbox allows you to control the intensity of the threshold. This will greatly help with dust-spotting your images, especially over difficult areas, like the sky.

Apart from the global tone curve and colour adjustments, Lightroom has got a healthy arsenal of local adjustment tools – not as extensive as Photoshop, but it is nice to get these options without leaving Lightroom.

The most flexible tool is the Adjustment Brush. Simply hit 'K' on the keyboard, and you'll get a whole array of controls – brush size, feathering, flow, and all the parameters you can change with the brush on your image: exposure, brightness, contrast, saturation, and many more.

The Graduated Filter works similarly, but instead of working with a brush, you now use a gradient-type mask. This is very handy for simulating a graduated neutral-density filter.

Since Lightroom 5, the program now also offers

a Radial Gradient Filter. It is ideal for highlighting certain areas in your image, and features the same slider options for White Balance, Exposure, Sharpening, Saturation, etc. as the Adjustment Brush and the Graduated Filter; the difference is that you can insert an oval shape around the area to which you want to draw the viewer's attention.

I simply drew an oval over the subject's head and reduced the exposure in the rest of the image. You can apply much more sophisticated effects with all those controls, and nothing stops you from creating more than one oval on the image in different places. The slider allows you to set the feathering, and you can also invert the mask.

In the latest Lightroom 6 and Lightroom CC, Adobe has gone a step further and lets you combine the effects of the Graduated or the Radial Filters with the Adjustment Brush. This allows you to be able to modify the fixed mask with your brush for even more creativity.

There are numerous other improvements in the latest editions of Lightroom; however, I just want to mention my two favourites: automatically combining HDR and panorama shots – Lightroom does it just as well as the full-blown Photoshop.

In the next issue, we'll continue on our journey through Lightroom and have a look at the remaining modules, especially the Output modules.

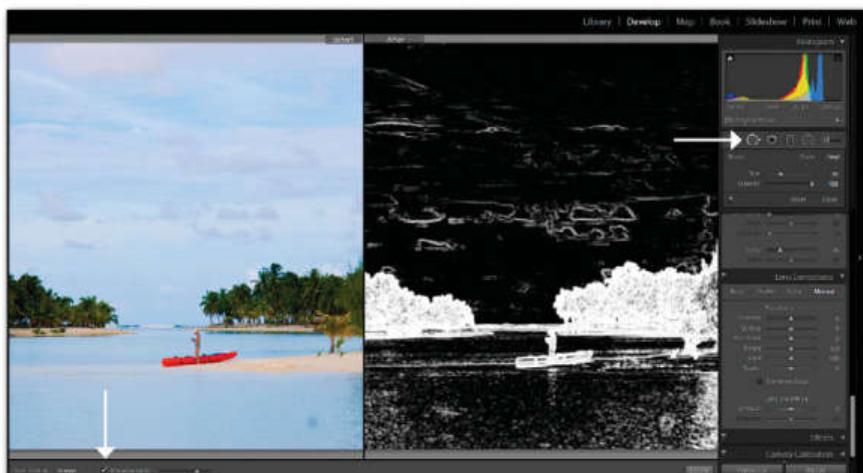


Image 7 – visualize Spots in the Spot Removal tool

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1st

WINNER:

Allan Jones

Title: Papa's Girl

Info: Canon 7D, EF 24–105mm f/4L at 45mm, f/4, 1/200s, ISO 800



A TOUCHING MOMENT WINS

Our guest judge, Sarah Clayton, has selected Allan Jones as this issue's Kids Photo Comp winner, with his photograph of a private moment between a man and child accompanied by a tune

Judge's comments

This image charmingly depicts the tender relationship between the man and the young child. I love the way it feels as if I am peeking in on a private moment between them. I can imagine that he is playing her favourite nursery rhyme late in the afternoon. The subdued lighting, the way the little girl and the man are softly smiling, her sweet dimpled hand on his shoulder, their heads so close together, but neither of them aware of the camera — these elements all combine to create a powerfully emotive image.

2nd

SECOND PLACE:

Jahanna Hollis

Title: Freedom

Info: Nikon D610, 24–120mm, f/4, 1/500s, ISO 500



About the judge

Sarah Clayton is a multi-award-winning child and family photographer based in Mission Bay, Auckland.

The New Zealand Institute of Professional Photography (NZIPP)–qualified portrait photographer and mother of four delights in creating images that convey the emotions and relationships of the people within them. She enjoys photographing children and families in their own homes as the natural setting for their unique stories. sarahclaytonphotography.com.

3rd

THIRD PLACE:

Odette Penno

Title: Lost

Info: Nikon D3100, 50mm, f/1.8, 1/800s, ISO 200



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SPOTLIGHTING EMIL DAMIAN

Emil Damian talks to *D-Photo* about his photography and being a member of the Waikato Photographic Society



A member of the Waikato Photographic Society since March 2013, Emil Damian has no regrets about joining what he describes as a "fun society". Based in Hamilton, the club encourages photo enthusiasts to participate in its monthly competitions and workshops in a supportive environment. Damian joined as a novice and, a year later, was promoted to A-grade – the highest grade the club offers.

Damian's love of photography developed during his family's frequent travels and road trips to places they hadn't been before.

"During those trips, I always had a point-and-shoot camera with me, as I wanted to capture every moment and every scene we encountered," he explains. However, as is often the way, Damian's hobby quickly grew into an obsession, and he soon found himself getting a DSLR camera and becoming more serious about his photography. Being a member of the Waikato Photographic Society seemed like the natural next step for Damian, as it is filled with passionate photographers of varying skill levels from around the Waikato area.

"I joined the society because, at that time, I wanted to connect with people with the same passion for photography," says Damian.

Describing himself as primarily a landscape, seascape, nightscape, and nature photographer, Damian uses his photography to document the stunning places around him.

"I wake up early to get the best sunrise I could possibly imagine, then wait for the sun to set to capture the dynamic colours of every scene."

Never one to settle for the easy shot, Damian likes the challenges of outdoor photography – such as weather conditions – and says he often has to hike to get to the places he wants in his photos.

"The good thing is that I'm out in the world in beautiful places," he states.

Along with various field trips and skills workshops, the Waikato Photographic Society runs a monthly competition in which members' images are judged in their different grades and critiqued, giving entrants honest – and constructive – feedback. Damian, like most of the 70-plus members of the society, relishes this monthly competition, as it provides a chance to receive the opinion of others on how best to improve his work.

The competition also allows members to accrue 'honours' awards and points. A member whose photograph receives six honours awards moves up a grade, while points are accumulated and count towards the annual end-of-year awards. It was these monthly competitions that helped Damian get his A-grade after having been in the club for only a year, as the feedback provided invaluable advice on how to expand his photography skills.

Currently a full-time support engineer, Damian sees photography as a potential second career for himself some day.

Originally from the Philippines, Damian has lived in New Zealand for eight years and still finds himself struck by the beauty of the natural landscape. Thinking back to those family trips that first got him interested in photography – and that he continues to take – he admits that he still has a lot to learn before he can make photography a viable career: "I still have a lot to learn in this industry. My goal is to capture life in camera – not just in New Zealand, but also in other countries."

However, being part of the Waikato Photographic Society is helping him to develop those skills month by month, with Damian confirming, "I have no regrets about joining the club."

To see more of Damian's work, head to 500px.com/emildamian or youpic.com/photographer/emild. For more information on the Waikato Photographic Society, and details on how to become a member, visit waikatophotosoc.org.nz.



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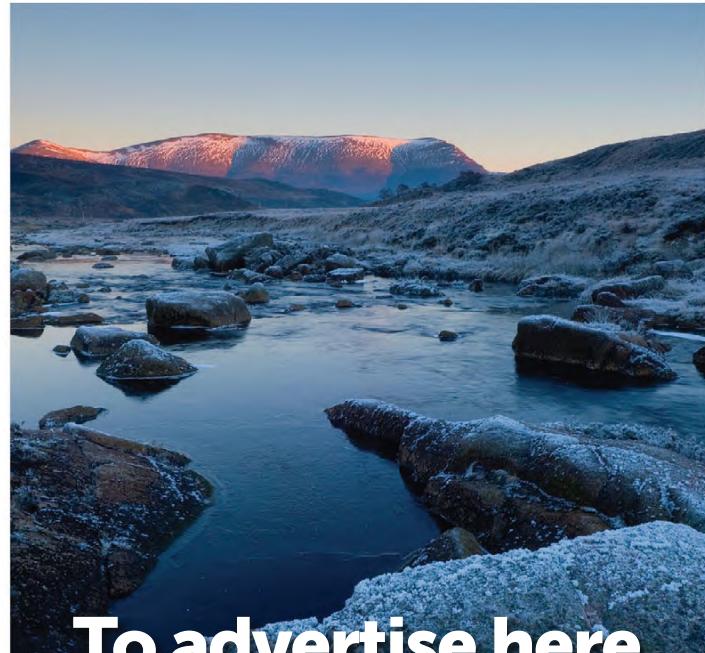
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SAE CREATIVE MEDIA INSTITUTE

D-Photo spoke with SAE Institute's campus manager Suzette Major about the organization and its opportunities for film-makers

D-Photo: First of all, can you tell us a bit about SAE and its history?

Suzette Major: The SAE story starts in Sydney, where the first campus was opened in 1976. The Auckland SAE campus opened its doors in 1989, and the first incarnation of our Diploma in Audio Engineering was run in 1990. Since then, SAE has become a global force and is now regarded as the leading educator in creative-media industries. Globally, SAE has 53 campuses across 27 countries including Australia, Asia, the USA, and throughout Europe. New Zealand's campus is based in Parnell, Auckland.

What are the courses that SAE offers that would be of interest to aspiring photographers and film-makers?

Having established a reputation in audio engineering, SAE is now branching further into training for the film industry. Since 2006, SAE Auckland has offered the hugely successful Diploma in Film Making. This one-year tertiary qualification is a very practical, hands-on course, and demands the student learns the range of creative skills required for the film industry. Students are trained in scriptwriting and storyboarding, through to working with digital cameras, location shoots, special effects, film production, framing and image composition, working with green screens, lighting, digital editing, and authoring. By the conclusion of the course, students [will] have gathered material to produce a final showreel to take into the industry to demonstrate the skills they have acquired. More than 130 students have graduated with the Diploma in Film Making over the past eight years, and most now work in the international film and television industry.

NZQA [New Zealand Qualifications Authority] recently accredited SAE Auckland to run a new film degree: the Bachelor of Film Arts. This three-year degree builds on the foundation knowledge of the diploma course but takes a stronger career-based focus. Alongside more advanced film-making skills, students will learn how to set up their own freelance business and are given the opportunity to develop a research project of their choosing. Degree students are also offered on-site location, work experience, and internship opportunities throughout their studies. This provides the chance to mix and mingle with the industry to ensure they are work ready, industry savvy, and well connected by the time they graduate.

Both the Diploma in Film Making and the Bachelor of Film Arts have small intakes, with no more than 20 students per year. This ensures students gain the hands-on personalized learning that SAE has become known for. Both qualifications have just one intake per year, commencing in January.

Can you describe what 'the SAE difference' is, and why film-makers should study at SAE?

Very simply, being part of such a global company means that the SAE brand is recognized internationally — indeed, a graduate from Auckland can walk into a studio in San Francisco, for example, and say 'I'm an SAE grad', and they know what that means. In the truly connected world of the creative industries, such global recognition of the SAE brand is a huge advantage. This global standing and the fact that SAE campuses exist across 27 countries is why SAE is the leading educator in the creative-media industries.

SAE is also very practically focused and

industry relevant. There are no large lecture halls at SAE; instead students learn in situ — in top-of-the-range studios with equipment that parallels industry standards. The teaching staff are creative-industry specialists. Most work part-time at SAE alongside their freelance career in the industry.

What sort of equipment will people studying to work in the film industry be able to work with while studying at SAE?

We are constantly purchasing new gear and developing our studio spaces. We also hire local facilities, such as Lumière Studios and NZ Live, so that students get to work in real-world top-of-the-range studios. Just recently, we purchased a Panasonic Lumix DMC-GH4 camera. As explained by film lecturer Leal Butler, "[T]his camera is one of the most complete stills/video cameras on the market. It's pretty innocuous-looking, but, under the hood, it's a monster. Intra-frame compression, 4k — 4:4:4 subsampling with transcoding — it'll blow the doors off what you can do with a green screen."

In keeping up with industry trends, SAE Auckland also recently purchased a new drone (Phantom 3 Professional). Head of film Sam Kiwan has been playing with the new drone and is amazed with the footage. "The images that are captured with the 4k camera are just extraordinary," he says.

Other equipment that our film students get their hands on includes the Panasonic AG-AF100 ... [camera], the GoPro Hero, the Dana Dolly system, sliders, Manfrotto tripods, and the Flowpod Steadicam, [as well as] ... lighting gear [including] ... Dedolight, Kino Flo Diva, Redhead, Blondie, and Pro Light.



CALENDAR

We've collated a selection of events to add to your must-see list. Keep your planners up-to-date with our events calendar and be sure to check our website for any updates as we hear about them: dphoto.co.nz.



David Cook

DATES TO NOTE

September 18–October 14: The World Press Photo exhibition will be showcased at Wellington's New Zealand Academy of Fine Arts. The works of professional press photographers, photojournalists, and documentary photographers, focusing on an array of current affairs and human-interest stories, will be on display — worldpressphoto.org.

September 26: Commercial photographer Leon Rose will host a four-hour workshop dedicated to teaching the methods of using Adobe Lightroom to process and organize images. Held at White Studios in Auckland, the workshop will cover a vast array of information to help image makers — photoacademy.nz.

September 25–27: This year's Apix Photographic Society of New Zealand (PSNZ) Northern

Regional Convention will be held on Waiheke Island, hosted by the Waiheke Photographers Collective, with speakers including wedding and portrait photographer Emma Hughes, nature photographer Murry Cave, fine-art painter and photographer Peter Rees, iconic photographer Marti Friedlander, and art and photography teacher Annie Melchior — northernregional2015.org.

October 2–4: Hosted by the Gore Camera Club, this year's Apix and PSNZ Southern Regional Convention — to be held at the Heartland Hotel Croydon in Gore — will feature speakers Scott Fowler, Roger Wandless, and Kevin Tyree — goresouthernregional.weebly.com.

Until November 1: Fifty of *National Geographic's* greatest photographs will be on display at Palmerston North's Te Manawa Museum of Art,

IMAGE NATION

When: October 19–20

Where: Auckland's Q Theatre

The two-day photography conference for established, emerging, and aspiring professional photographers will feature talks by industry experts who will share information about advertising and editorial photography markets. Speakers announced so far include Fiona Quinn, Peter Bennetts, Nels Israelson, David Cook, Sean Izzard, and Lisa Reihana.

Contact: imagenation.co.nz

2016 SONY WORLD PHOTOGRAPHY AWARDS

When: Until January 2016

The 2016 edition of the Sony World Photography Awards, which aims to recognize and reward the best contemporary photography in the world, is now open for entries, with this year's competitions including Professional, Open, Youth, National, and Student Focus.

Contact: worldphoto.org

Science and History, which will be one of only two New Zealand venues to host the *National Geographic Presents: 50 Greatest Photographs* exhibition — temanawa.co.nz.

Until November 22: The largest exhibition of Fiona Pardington's work, titled *A Beautiful Hesitation*, will be exhibited at City Gallery Wellington. More than 100 photographs across 30 years will be on display — citygallery.org.nz.

March 11–13, 2016: New Zealand's inaugural photo-book fair, Photobook New Zealand, will be held in Wellington during the city's New Zealand Festival. It aims to showcase photo books from New Zealand and overseas, share information about publishing topics, look at photo-book—publishing history in New Zealand, and provide a venue for selling work — photoforum-nz.org.



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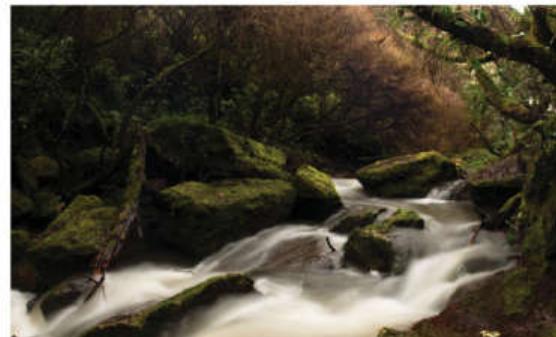
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COMING UP NEXT ...



NZ PHOTOGRAPHER OF THE YEAR

We talk to Tracey Robinson, this year's recipient of the New Zealand Photographer of the Year award from the 2015 Epson / New Zealand Institute of Professional Photography Iris Professional Photography Awards.



ONE TO WATCH

Bevan Whittleston, the winner of the Junior category of the 2015 Sigma *D-Photo* Amateur Photographer of the Year competition, discusses his passion for photography, and where he plans to go with it.

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ALSO NEXT ISSUE:

- The Christmas edition of *D-Photo* comes with a free 2016 calendar, showcasing a selection of readers' incredible images.
- We answer readers' questions about wildlife photography — send your questions in now to editor@dphoto.co.nz.



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